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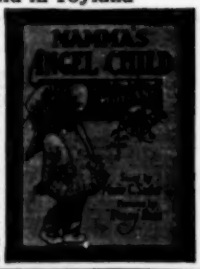

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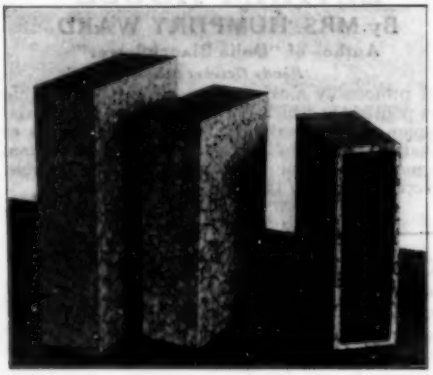

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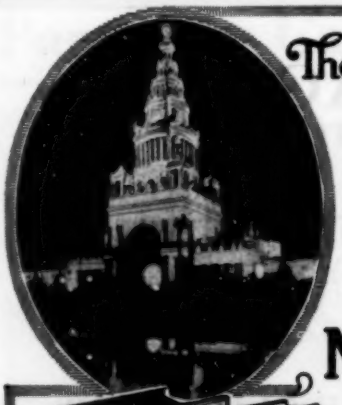

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BOOKS OF THE COMING SEASON.

In the preface to his latest but we hope not his last book Mr. Ford Madox Hueffer takes occasion to defend his reminiscent and anecdotal style by saying: "But readability, as far as I have observed its effects upon myself, has seemed always to resolve itself into relating anecdotes and drawing morals from those anecdotes." The prominence given to biography and reminiscences in the book-lists appended to this as to previous "announcement" numbers of THE DIAL finds ample justification in the natural and praiseworthy interest so generally felt by readers in this important branch of literature. And though the forthcoming books of this sort are somewhat fewer in number this autumn than a year ago, they include rather more works of unusual attractiveness. For instance, what lover of intimate biography can read with unquickened pulse the announcement of the "Life, Letters, and Journals of John Muir," or of Maxim Gorky's "My Childhood," or of Mr. Richard Whiteing's "My Harvest"? Rather more formal in structure, one expects, but little less appealing, or even more so to certain readers, will be "The Life and Letters of John Hay" as edited in two volumes by Mr. William Roscoe Thayer; and the "Reminiscences" of Dr. Lyman Abbott, already known to "Outlook" readers; and, again, Mr. Putnam's "Memories of a Publisher," being the third instalment of his notable autobiography. "The Life of Clara Barton," by Mr. Percy H. Epler, will not fail of a cordial reception at this time; nor will the biography of Bishop Potter, by Dr. Hodges, fall still-born from the press; and those who of late have read with eager curiosity "What I Found Out" and "Memories of the Kaiser's Court" will turn with anticipatory relish to "My Years at the Austrian Court," by Miss Nellie Ryan, while the collected chapters of the Infanta Eulalia's "Court Life from Within" will give hours of entertainment to unnumbered readers. Among other promising titles in this general class are "Emma Darwin: A Century of Family Letters, 1792 to 1896," "The Life and Times of Tennyson," by the late Professor Lounsbury,

"On the Trail of Stevenson," by Mr. Clayton Hamilton, "The Story of Yone Noguchi," told by himself and illustrated by Mr. Yoshio Markino, "The Story of a Pioneer," by Dr. Anna Howard Shaw, "Vagrant Memories," by Mr. Winter, and, in short, to any reader of broad sympathies, too many others to be included in so restricted a notice as this.

Allied to biography, though lacking the predominant personal interest, stands history; and here the eye is arrested by such richly promising works as Mr. Hilaire Belloc's "High Lights of the French Revolution," Mr. Norwood Young's "Napoleon in Exile at St. Helena," Dr. Knut Gjerset's "History of the Norwegian People," Mr. Edward Hutton's "Attila and His Huns," and the results of Mr. George Bird Grinnell's researches concerning "The Fighting Cheyennes: A History of a Great and Typical Indian Tribe." Also noteworthy is the announcement of an English version of Treitschke's famous historical fragment (voluminous enough to be a complete work), "The History of Germany in the 19th Century," and of a less celebrated writer's account of "The Fall of Tsingtau." Dr. Morris Jastrow's "Civilization of Babylonia and Assyria" offers the certainty of solid satisfaction to scholarly readers. Among books of a less strictly historical nature, and offering promise of autobiographic touches, is a collection of "The Letters of Washington Irving to Henry Brevoort, 1807 to 1843," edited by Mr. George S. Hellman. Another enticing volume of like character presents itself in "Some of the Correspondence of Sir Arthur Helps," and we are told that autobiographic revelation abounds in Mr. A. C. Benson's "Escape, and Other Essays." But this brings us to the gateway of another large domain in the realm of letters, conveniently and comprehensively styled, "General Literature."

Here one notes "New Essays," by M. Maurice Maeterlinck, "Incense and Iconoclasm," by Mr. Charles Leonard Moore (no new name in these pages), "Visions and Beliefs," by Lady Gregory, "Ideals and Realities in Russian Literature," by Prince Kropotkin, "Six French Poets," by Miss Amy Lowell, "The Modern Study of Literature," by Professor Moulton, "A Quiet Corner in a Library," by Mr. William Henry Hudson, and (dare one hope it contains something new to print?) "Interpretations of English Literature," by Lafcadio Hearn. "The Cambridge History of English Literature" reaches its twelfth volume in "The Romantic Revival," the recent achievements in letters of a brave little people are related in Mr. Jethro Bithell's "Contemporary Belgian Literature," Dr. John Erskine's treatise on "The Moral Obligation to be Intelligent" ought to be worth reading, Mr. James Huneker's "Ivory Apes and Peacocks" arouses curiosity, and Mr. Forrest S. Lunt will have proved himself a master of pithy brevity if his "Shakespeare Explained" (for only sixty cents) fulfils the promise of its title.

In poetry, new and old, there is not exactly an embarrassment of riches. A collection of the verses of the Brontë sisters and their scapegrace brother is put forth with an introduction by Mr. A. C. Benson. George Borrow's "Welsh Ballads and Poems" is published in a limited edition with preface by Mr. Ernest Rhys. In the "New Poetry Series" one notes especially a fresh volume by Mrs. Marks (Josephine Preston Peabody), entitled simply, "New Poems." Mr. Chesterton has a book of "Poems," Lord Curzon a number of "War Poems, and Other Translations," and a book of "Belgian Patriotic Poems," by M. Emile Cammaerts, makes its timely appearance in translation. Mr. Mosher's "Lyra Americana" includes as its first volumes: "The Rose-Jar," by Mr. Thomas S. Jones, Jr., "A Handful of Lavender," by Miss Lizette Woodworth Reese, and "The Rose from the Ashes," by Miss Edith M. Thomas.

Printed plays are far more abundant now than formerly, and there are some good things of this sort for the armchair theatre-goer; for example: "The Faithful," by Mr. Masefield, "The Immigrants," by Mr. Mackaye, Mr. Arthur Symons's "Tragedies," and Mr. Stephen Phillips's war epic in dramatic form, "Armageddon." Translations from M. Brieux and M. Claudel, with other by no means negligible pieces, enrich the list. Moreover, Professor George P. Baker writes expertly on "The Technique of the Drama," and Mr. Thomas H. Dickinson on "The Case of American Drama," while Mr. Vachel Lindsay's book on "The Art of the Moving Picture" should prove instructive and timely. "The History of the Harlequinade," by Mr. Maurice Sand, in two volumes with colored illustrations, can hardly fail to be diverting, at least; and there

is no lack of other books about things theatrical, including guides to the attainment of fame and fortune by the writing of plays.

John Muir's "Travels in Alaska" will be a favorite among the books of travel and description, and "Kipling's India," by Mr. Arley Munson, will attract by its very title. "The Lure of San Francisco" will find many readers among Panama Exposition visitors and would-be visitors. Mrs. Hugh Fraser's "Storied Italy" offers evident attractions, as does Mr. Norman Douglas's "Old Calabria." Works of hardly less interest, though of an entirely different sort, meet the eye in glancing down the list of books on public affairs; they include such products of observation and reflection and personal experience as Mr. Paul Elmer More's "Aristocracy and Justice," Mr. Taft's "Ethics in Service," and Mr. John Spargo's "Marxian Socialism and Religion." In the departments of religion and theology, of art and architecture and music, of science, pure and applied, there is more offered to-day than was dreamed of in generations by our ancestors. Among other serious works, notable is the new group having to do with "The Great War," also the quite dissimilar section devoted to "Woman and the Home." If the year's book-product should be found to fall, for obvious reasons, a little short of the recent average, its variety is likely to exceed that average.

Finally, and in the place of honor on this programme of the coming literary entertainment, a word about the new novels. Selection is too much a matter of personal bias to be indulged in without caution by a hasty reviewer of titles; but confidence will not be misplaced if reposed in such virtual certainties of worth as Judge Grant's "The High Priestess," Mr. Galsworthy's "The Freelands," Sir Gilbert Parker's "The Money Master," and Mrs. Ward's "Eltham House." "The Research Magnificent," by Mr. Wells, "The Fortunes of Garin," by Miss Johnston, "The 'Genius,'" by Mr. Dreiser, "The Little Iliad," by Mr. Hewlett, and "A Young Man's Year," by Mr. Anthony Hope Hawkins, are also safe ventures; nor does this exhaust the list. An "Ivanhoe" may not lurk between the covers of every proffered romance, nor a "Tom Jones" in every work of realistic fiction; but the fashioning of pleasing imaginative narrative is not yet to be numbered among the lost arts.

JOHN GALSWORTHY.

When he just sits (to parody his own words) seeing Life and getting the full of it,—those are the moments that I think are precious to John Galsworthy. There have been things said about him which implied that he offered no distilled moral (how clear and beautiful such distillations sometimes are!),—no message, no regular conclusions concerning life; and such things are doubtless true. To Mr. Galsworthy life is an adventure; he goes about—or rather he used to go about—"wondering with a sort of warm half-fearful eagerness what sort of new thread Life was going to twine into his skein." There might be message, moral, conclusions in his work, but he did not himself deliver the message, draw the conclusions, enforce the moral; he left it to the public to do whatever of that sort of thing they might wish and be able to do.

Yet at first his own feelings and thoughts were not much hidden. In earlier years he seemed very "modern," for he seemed always to press upon the reader the thought that is significant of our time (as perhaps of every time): the difference between the new ideas and the old, between the radical and the conservative, the lover of liberty and the believer in authority, the free-thinker and the traditionalist, the bohemian and the citizen, the adventurer and the home-lover,—between those, in fine, who believe in holding to the good and beautiful things that have come to us from the past and those who want always to stretch out to the new.

How clear that was in the earlier books! The absolute content with received conventions and ideas portrayed in "The Island Pharisees," the stupefied self-satisfaction of the upper middle class in "The Man of Property," the entire enclosure in their own country life of the landed gentry in "The Country House," the high-minded consciousness of the aristocracy that they were the life of the nation in "The Patrician,"—it covered all the upper ranges of the social world, showing it everywhere self-absorbed and self-complacent; its eyes blinded with fat, its head stuck in the sand (to mix figures ridiculously), its power of action atrophied through the specialization of its powers of self-appreciation. We read such things painfully. It must be so, we think, in England; and if it is so there (as this keen eye sees and records it), most probably it is so here. Just this much, however, does not make Mr. Galsworthy a man specifically of our own time, for to notice and record just these things has been

the function of the satirist of all times. Mr. Galsworthy did something more. He presented not only the immense inertia of the current life of our day, but he presented those who had the newer spirit. He showed both sides. Into this world of conservatives, home-lovers, patricians, are somehow born radicals, adventurers, wanderers of the spirit, bohemians. They strive against their surroundings, perhaps, and either are broken and subdued or somehow make their escape. At any rate they show us the rift.

But if Mr. Galsworthy differs from the many iconoclasts of the day — and of course he does — it is chiefly that however much he may see of what is wrong in the present state of things he also feels keenly how much it has that is beautiful. And because he does feel so strongly that there is so much that is beautiful in this world which is yet not right, his thinking had a peculiar character: it was deeply marked with irony. He was not like Mr. Wells, who would cheerfully undertake the contract of remaking the universe nearer to the heart's desire. He would not, perhaps, even shatter it to bits. What would be the good? Hence his radicals, wanderers, bohemians were never effective people. Ferrand, Courtenay, Miltoun, Bosinney do themselves live, but they accomplish little for anybody else. Almost the only person whose acts and utterances we instinctively feel are right, though generally unintelligible, is felt by all around him to be crazy.

Such was the earlier Galsworthy. Nor shall we think that later years will have changed anything so fundamental; only he need not say over again what he has said before. There may also be development; we may easily imagine that a man who first saw certain antagonisms in the social life of his time, will easily come to feel that such antagonisms are fundamental in life itself. It is a necessity that there should be some such antagonism. And hence it is that the later books deal more broadly with the matter, and also more narrowly.

His later books and his plays have not so much to say of the radical individual and the conservatism of classes. They do not even deal with the conservatism of society in general. They show, for example, how people in love come up against the institution of marriage. But perhaps it is not even this that they show; they may show merely some deep antinomy in life whereby people in love come up against, not the institution of marriage only, but the limits and possibilities of human nature and human thought as well. In "The Dark Flower," for instance, what can we think of the passionate love between the girl of eighteen and the man of fifty? One might easily think that the man had loved several times before, and that the girl would probably love several times afterward. And if such be the case, it will hardly be worth while to give up much for the present passion,— or even, one might think, to feel it very deeply. It cannot be helped: life is often like that; we must, of course, be interested, even absorbed, but we need not be outraged.

So much (yet how very little!) may be said of the novelist; nor in general, we may believe, would there be a very different impression from the works of the dramatist, save that, as he comes later, we shall not find our ironic spectator of the divisions and maladjustments of society engaged in viewing exactly the same things. Then the drama is more impersonal, more condensed; we have less or even no comment, or of that description that goes for comment. Still the impression is not very different: complacency and incongruity and rebellion in many different forms, but never an adjustment.

And how about the poet and the essayist? Here, perhaps, will he be a bit more personal and tell us what he really thinks? Shall we not find in the poetry and essay something which will resolve the problems of the fiction and the drama? I hardly think so. We shall certainly find the personal position definitely put, indeed so obviously that it is no longer any fun looking for it in the novels and the plays. It is like an arithmetic with a key, a text with a trot, a book of conundrums with all the answers. It is proper to advise the reader to be careful about beginning on the essays and the poems: one should read the novels and plays first to really get the fun out of them.

Unless, of course, one really wants to know what is actually the case with life. It may be that one really wants to know the answer to this question of the day, this problem of modern life,— the difficulties of our social adjustment. It is often not so: one reads and reads with pleasure at seeing difficulties that one realizes in life, but without any real intention of striving after a solution of them. Solutions, answers, reconstructions, are difficult things in practice.

Nor, indeed, has Mr. Galsworthy, as we have seen, any intention of looking for solutions or suggesting reconstructions. More and more, as he has gone on and on, has he been content to see life and get the full of it. He writes about current life indeed, but he offers no "distilled moral," no "true conclusions of premises regularly laid down." He holds up

his lantern in the night of convention, or ignorance, or indifference, or whatever else prevents us from seeing life as it is; and if we see thereby disagreeable things, that is not his fault, for it is not with us that he is concerned.

Or at least so he says. "To set before the public the phenomena of life and character, selected and combined, but not distorted,"— that is one course for the dramatist to pursue; and it is so nearly like what he does himself that we may believe he speaks of it with approval. This method, he goes on, "requires a certain detachment; it requires a sympathy with, a love of, and a curiosity as to, things for their own sake," and such detachment, sympathy, love, curiosity, it is pretty clear that Mr. Galsworthy has.

It is not so clear, however, that he views human life and human suffering dispassionately, without prepossession, with equanimity, "simply as manifestations of life." One should select and combine but not distort, doubtless; yet some selection and combination is virtual distortion. Take Mr. Galsworthy's presentations of love and marriage: according to what principle of selection and combination is it that, in his work, love is usually outside of marriage and marriage without love? There may not be any distilled moral there, or a true conclusion; but if it be not a distortion of the facts of life, it is clearly such an arrangement of them as is formed by a preconceived ideal. That is natural enough,—nothing more so; only the man who views life in that way ceases to be a mere observer, and becomes something of a special pleader. Or take the question of the old order and the new: how is it that most of the characters with whom we sympathize, those who seem mostly to the author's mind, are the adventurers, the lovers of freedom, the unrestrainable, while the representatives of the older order are commonly rigid, narrow, stupid, and generally rather ridiculous? Certainly we shall hardly imagine it any other way; but do not let us be cajoled by Mr. Galsworthy's suppositions that he merely loves and observes life. He does observe it and love it, but he has very strong feelings about it; and if he does not urge opinions about it, it must be because his mind is such as not to form any, or such that he believes them of no use. For a philosophy he seems to have, namely (if one can put such a thing into a sentence), that it is by an immense amount of pushing and striving, in all directions and at all kinds of cross-purposes and by all sorts of people mixed up together, that the purpose of God is carried out,—God, in fact, being himself the striving and the pushing, the directions and the cross-purposes, and also the people. With such a philosophy it would be very natural to offer no solutions to any problem, because one solution is quite as good as another in the long run.

And after all, life is a spendid thing. Mr. Galsworthy seems to have mellowed a bit with the passing years. He was never acrid or bitter, but in the older days he was generally ironic. Now he is broader in his sympathy or in his love. He has no villains; he has many who seem inordinately stupid, tedious, dull, narrow, selfish, but they generally have something nice about them for all that. They do all kinds of things; they are hot-tempered, weak, silly, hasty, irrational, brave, loving, but never simply malignant or malevolent. It is a long time since we have had one who came so near the great satirist of an earlier day who gave us his view of partial evil and universal good. We may gather that in this case, as in that, we have more of a literary than a philosophic view; but that is a very good thing, for it is literature with which we are dealing. It is certainly no philosophic view that Mr. Galsworthy means to offer us; he will be satisfied if he can make us see with him

"The glory, jest, and riddle of the world."

EDWARD E. HALE.

CASUAL COMMENT.

A SURPRISING ABUNDANCE OF "BEST NOVELS IN THE ENGLISH LANGUAGE" is revealed by answers of noted living novelists to a question sent out by the New York "Times," which has invited these novelists to name the six best novels in our tongue. The indecisive results of any such investigation might have been foreseen, and probably were foreseen; but as a midsummer amusement the undertaking was commendable enough, especially when any wholesome distraction from the dominant horror of the hour is welcome. In the expressed preferences of a goodly company of English and American writers of fiction, the only approach to unanimity is found in a considerable appreciation of the merits of "Tom Jones," and in a general denial of surpassing excellence to American novels, except "The Scarlet Letter." One writer shows admiration for Mr. Henry James (no longer an American, it is true), but laments that after "Daisy Miller" he "declined into logomachy" and so incapacitated himself for producing a great novel. "The Rise of Silas Lapham" gets an occasional American vote;

but it is plain that, except Hawthorne, we have no novelist comparable, in the estimation of living novelists, with Scott and Dickens and Thackeray. Mr. E. Phillips Oppenheim wanders strangely from the question by including in his list Tolstoy's "Anna Karenina," and Canon Hannay ("George Birmingham") impairs confidence in his judgment by placing "The Moonstone" in the same company with "Rob Roy" and "Vanity Fair." He also casts a vote for the innocuous and entertaining "Barchester Towers," while next above it stands "The Wreckers." Both the thrill of romance and the moderate titillation of an everyday story seem to be dear to the Canon of St. Patrick's. From the lists as a whole it is sufficiently evident that there are in our language many more than six novels acceptable to refined taste and critical judgment.

• • •

ENDOWMENTS THAT AID THE CAUSE OF GOOD LITERATURE by making it more generally accessible cannot be too generous or too many. One form that they might oftener take than they do is found in those special bequests or gifts to public libraries for the purchase of such works as might otherwise be unprocurable. The Boston Public Library, for instance, has trust funds amounting to $154,533, the income from which may be used only for books in special classes of literature to be placed in certain designated departments; also a fund of $121,750 is in its keeping for the purchase of books of "permanent value" only. Other endowment funds, more than a quarter-million in amount, are unrestricted. New York's great free library enjoys similar advantages, on an even larger scale. While the city provides the main building and its site, with suitable sites for the Carnegie branches, and pays running expenses and bills for the books in general circulation, the valuable special collections and the great reference library in the main building are supplied from the Astor, Lenox, and Tilden foundations and other endowments; and large additional gifts of this nature are received from time to time. Librarian Brett of the Cleveland Public Library, in his current report, deplores the lack of any such permanent funds for the prosecution of his work as are enjoyed by Boston and New York, and also by Philadelphia, Baltimore, St. Paul, New Haven, and other favored cities. Cleveland furnishes sites for Carnegie branches, also a main building and the ground on which it stands; but there the parallel with New York ends, since there are no trust funds for those other than popular needs which it is the crowning glory of a public library to be able to meet. Wealthy philanthropists might find here a hint as to one method of escaping the disgrace of dying rich.

• • •

A STATESMAN'S LITERARY RECREATIONS were more wont in former times than now to include rambles in the classics, with perhaps an occasional excursion into authorship on some subject of Greek or Latin literature or archæology, or a trial of one's hand at turning into English an ode of Horace or an idyl of Theocritus. Gladstone's Homeric studies were the refreshment of his spare hours through years of intense application to the graver concerns of public policy and administration. The Earl of Derby's verse translation of the "Iliad," published after he had been twice prime minister and when he was soon to hold that high office a third time, marked him as a statesman of distinguished attainments in letters. In our own country an instance of able statesmanship united with classical and literary acquirements readily presents itself in the person of John D. Long, who died on the 28th of August. His metrical version of the "Æneid" came out while he was lieutenant-governor of Massachusetts, and just before he entered upon his three years' governorship of that State. But he had written and published verse long before that date. A booklet, entitled "At the Fireside," was made up of a selection from these poems. He was also author of "The New American Navy," "After-dinner and Other Speeches," and a history of the Republican party. A few years ago "The Outlook" was enlivened by Mr. Long's reminiscences, in serial form, and he could have produced a voluminous work of that nature, full of interest, for he had a remarkable memory and the gift of vivid and telling narrative. To his native town, Buckfield, Maine, he gave in 1901 a free library in memory of his father, Zadoc Long, who, like his son after him, was of a literary turn, wrote verses, taught school, and engaged in politics. The late ex-Secretary of the Navy was within two months of his seventy-seventh birthday when he died.

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REVIVED INTEREST IN RUSSIAN LITERATURE is noted of late in England, where no international copyright law checks the free introduction of Gorky and Garshin, of Kuprin and Korolenko, and of dozens more, to the English reader in the form of unauthorized translations. Just as the Crimean War aroused outside interest in the empire of the Romanoffs and its affairs, with a consequent English version of "Dead Souls" and "Annals of a

Sportsman" and other Russian books, so the present war is turning men's eyes anew upon the country so conspicuous in the struggle and so much less familiar to us than its western neighbors. Hence the timeliness of sundry translations from the Russian that are now appearing. But a deeper reason for Anglo-Saxon welcome of Slavic literature is found by a writer in "The New Statesman." Mr. Julius West detects "a distinct affinity between English and Russian literature, closer than that between English and French, and perhaps as close as that between English and American." Certain it is, if booksellers' reports are to be trusted, that an unusual demand for English novels in the original is now making itself heard in Russia. Other striking illustrations of Russian liking for and understanding of English and also American authors are offered by Mr. West. England's present relations with Russia, it might be added, are so much more cordial than the relations existing at the time of the Crimean War, that a far warmer reception for Russian books may be predicted than that accorded to Gogol and a few of his compatriots sixty years ago. In this connection let it be said that now would be an excellent time to arrive at some uniformity of practice in the transliterating of Russian authors' names. Great Britain has at least three "authorized" systems: that approved by the Liverpool School of Russian Studies, that endorsed by the Royal Geographical Society, and that used in the British Museum Catalogue. Until western Europe can limit itself to somewhat fewer than eight different ways of spelling the name of the author of "Virgin Soil," there will continue to be trouble and vexation of spirit.

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LITERARY HINTS TO THE VACANT-MINDED, stimulating prods to the vacuous visitors of public libraries who have but the vaguest and most nebulous desires in the direction of reading matter for (let us say) the approaching Sunday or holiday, are unobtrusively and effectively administered by means of sundry devices known to library workers. An open case of well-selected and externally attractive books sometimes confronts, with its eloquent appeal, the entering visitor. Illustrated advertising matter from the publishing houses, with a selection of the most artistic or striking paper jackets that protect and adorn our current publications, may occasionally be seen serving the purpose of lure and suggestion to the undecided book-seeker. In a certain city library a thousand miles from Chicago the librarian has put on permanent exhibition in the delivery room a case containing, not "the hundred best books," but "one hundred books worth reading," duplicates of which are available, for circulation. Here, in bright array, the masterpieces of George Eliot and Dickens and Hawthorne and other novelists, with Motley's "Dutch Republic" and Emerson's "Essays" and Francis Fisher Browne's "Abraham Lincoln," and scores of other excellent works, silently extend their cordial invitation to each and all; and it is an invitation that is doubtless gladly accepted more times in a year than can well be counted. The psychology of advertising has taught the value of this persistent and reiterated appeal exerted by a skilfully arranged and permanent display of some of "the best that has been known and said in the world."

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WAR'S DEVASTATION IN THE FIELD OF LETTERS AND LEARNING has never been so great as in this present conflict, partly because there never before has been so great a war, and still more because no previous war has involved to such an extent the foremost nations of the civilized world. A single news item from the *Frankfurter Zeitung* is illustrative: "Oriental scholarship in Germany has suffered a severe loss in the death, on the battlefield, of three of its most prominent exponents, Dr. Erich Graefe, Hermann Thorning, and Ewald Lüders. Dr. Graefe, whose brilliant work in Semitic languages, and especially in the dialects current in Egypt, had already marked him out for a high position in the Hamburg Seminary, fell in the battle on the Marne; Thorning, whose investigations into the Islamitic brotherhood of the Dervishes cast new light upon the relationship of that order to Western European religious institutions, was killed at Esternay; and Lüders, a specialist in Oriental jurisprudence, was slain at Vitry-le-François." When the end is reached and the death-lists are all in, there will be a staggering array of talent and genius lost to the world. And yet we still hear an occasional voice raised in behalf of the insane delusion that all this slaughter will somehow result in cultural progress!

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THE SIFTING OF LITERATURE presents difficulties and dangers comparable in magnitude with those encountered of old by that famous personage with the tongue-trying name, Theophilus the Thistle-sifter. Though the thick of the thumb be not imperilled by any such book-winnowing process as is attempted on another page, there is great likelihood of error of judgment, or of prophecy in this instance, since it is the books of the future,

not of the past, that are here run through the sieve. On far surer ground stands such a practitioner of the sifting art as the compiler of "Best Books of 1914," a list issued by the New York State Library as "Bibliography Bulletin 56," and containing two hundred and fifty titles in all branches of literature, with brief descriptive annotations. Narrowing the more comprehensive suggestions offered by the "A. L. A. Booklist," which annually presents one thousand selected titles, this shorter catalogue compiled by Mr. Wyer and his associates is the ripened fruit of a somewhat elaborate and wisely cautious process of tentative selection and well-considered elimination, as explained by Mr. Wyer in a prefatory note. Experts in all fields of learning represented by the books of the year, including experienced heads of juvenile departments in our public libraries, are called upon for advice, and the result is a book-purchasing guide especially suited to the needs of libraries unable to buy with the lavish indiscrimination possible only to the wealthiest foundations. The Albany list is classified, and is followed by an alphabetic index to authors and titles.

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THE BIRTH-PANGS OF A UNIVERSAL LANGUAGE are excruciating in the extreme if such agonies as the world is now witnessing are necessary for the ultimate evolution of a common medium of verbal expression. Dr. Frank H. Vizetelly, whose book on "Essentials of English Speech and Literature" is reviewed on another page, and whose editorship of one of our leading dictionaries gives to his utterances on language a certain authority, has been interviewed by a New York "Times" writer on certain aspects of the war in its relation to speech. Noting a number of interlinguistic influences now at work, Dr. Vizetelly took occasion to say: "You cannot arbitrarily alter the language of nations. You cannot establish a universal language by force any more than you can establish simplified spelling by force. The extraordinary circumstances of the war, causing people to take a wholly unprecedented interest in the actions and speech of the people of other nations, have of necessity led them to use terms from each other's languages. And so we are brought nearer to a universal language, a sort of interlinguistic conglomerate, than we could ever get as a result of the activities of the advocates of Esperanto, Volapük, or Ito." But there is far less likelihood that the civilized world will ever adopt, for international use, any such Lingua Franca as seems to be meant by this "interlinguistic conglomerate" than that it will unite upon some one existing language, as English. Mediæval use of Latin and later employment of French as a European medium may be regarded as indicative of the nature of future practice in this respect.

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BOOK-BUYING IN TIMES OF STRESS, when money is scarce and prices are high, might be expected to fall off. A year of war has passed over Europe, but in one at least of the countries involved the book trade is said to be far from languishing. A survey of this trade in England for the last twelve months is printed in the London "Times," and the reading of it is by no means so depressing as one would have feared. Certain London firms have suffered, it is true, and many works of substantial value (and price) have met with a cooler reception than would have been accorded them in times of peace. On the other hand, cheap reprints and current novels, as also books on the war and kindred topics, have gone like hot cakes. And if the American market for works ordinarily published simultaneously on both sides of the Atlantic has been rather weak, the Russian demand for English books, especially inexpensive novels, has been unusually strong, so strong as to direct attention anew to the desirability of a copyright treaty between the two countries. Our own popular novelists, those already in favor with English readers, do not seem to have suffered diminution of that favor because of war conditions.

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A CONTINUATION OF THE TAUCHNITZ SERIES of standard works in the English language is now announced, after a year's suspension of activity. But the general character of the books lately added to the Tauchnitz list is not exactly of the old order. In July of last year the series stopped with number 4506. About twelve months later it was resumed with number 4507, "The War and America," by Professor Hugo Münsterberg, whose work is described by the publisher as "a lucid and convincing description of the present war by the famous American psychologist and Austausch-Professor [Exchange Professor]." Number 4508 is "The Austrian Officer at Work and at Play, by Dorothea Gerard. A series of lively and clever sketches of the Austrian army, by an Englishwoman married to an Austrian officer." Number 4509 is another book from the ready pen of the "Austausch-Professor,"—"The Peace and America." New impressions of earlier issues are now coming out, it is reported. Will their authors receive the customary honorarium from Leipzig?

COMMUNICATIONS.

THE IMPERISHABLE ELEMENTS OF POETRY.

(To the Editor of THE DIAL.)

As the quest eternal in the discussion of poetry has once more been touched upon, by Mr. John L. Hervey in your issue of August 15 last, I feel prompted to suggest a few ideas which have helped me in solving the question for myself. My reference is to the communication entitled "Bryant and 'The New Poetry,'" and to the writer's query as to what are "the perishable and the imperishable elements of poetry."

Recently I was browsing through the chapter on poetry in Ernst Grosse's "The Beginnings of Art" (presumably a translation of a German work), and therein I found this definition of the art of song, which seems helpful at the present juncture: "Poetry is the verbal representation of external or internal phenomena in an æsthetically effective form for an æsthetic purpose." The latitude and the interpretation of this definition are indicated by the author himself in the following sentences: "Verbal expression of feeling need only take on an æsthetically effective form — it requires only rhythmical repetition for example — to be lyrical." "No feeling is in and of itself poetic, and there is no feeling which cannot be made poetic if it is expressed in an æsthetic form for an æsthetic purpose." Here we have the true critical catholicity or democracy, the tolerance of all forms of poetry, as I look at it. Objective ("external") and subjective ("internal") poetry, its form ("æsthetically effective"), and its aim ("æsthetic"), are all included. Here is reference to the essence, "the imperishable element," of lyrical poetry, for instance,— "rhythmical repetition," in one word *rhythm*. It matters little whether we add other embellishments to that one fundamental or not,— whether or not we adorn it with metre, rhyme, figures of speech, alliteration, blank verse or *vers libre*, because "no feeling is in and of itself poetic, and there is no feeling which cannot be made poetic if it is expressed in an [any] æsthetic form for an [any] æsthetic purpose" (décadence, symbolism, the grotesque, the arabesque, romanticism, classicism, or imagism). It is the fine balance between undue restraint and lawless freedom, perceived only by the intuitively noblest minds to whom the gift of song or true criticism hath been granted, that we should doubly underscore here, and not any one "movement." I should therefore put the same thought in some such words as these: "Poetry is the free-restrained substance and presentation of life in written language, capable of vivification by oral delivery." But the substance of life is quite generally conceded to be rhythm, either within the mind or without; and the presentation of life is the necessary artistic illusion of greater or lesser degree, commonly styled form. When these two coincide in a unity as near as possible to perfection, we have what might be called restrained freedom, the exquisite perception of which is what in the last analysis betrays the true poem to the mind inclined and gifted to realize it. This restrained freedom is a relative and variable essence which baffles definition, and which borders on the unknowable. It is, and must be, *felt* to be really known.

In this large and broad field of pleasures, how puny and dwarf-like appear our "new poetry" pipers of one note! And the little private gardens they have staked out, in all the wide expanse, where but so many flowers of joy are permitted to vegetate,— are they in accord with the all-inclusive spirit of poetic art? They and their magazines help us poor poetic democrats but little, in spite of all the tempting lure they dangle before us. Main emphasis upon a limited and narrow definition of the essential elements of poetry is incompatible with true culture or poetic criticism. The ideal lover and critic of Poetry should be susceptible to her charms no matter in what garb she appears among the sons of men. The breath of true poetry that passes over the Æolian harp of our hearts is not always of the same volume or intensity. I dare say there are many lovers of poetry to whom a considerable part of Bryant, and not merely "Thanatopsis," and "The Water Fowl" minus the ending, is of the divine essence, whatever it may be to a taste that can relish nothing except the green olives of poesy. And what poet is there who would not have ministered to the pleasures of the many as well as the few — or to the many *rather than* the few? There are many poets who have just such immortality, but whose work has nevertheless an aroma from the Happy Isles, faint and evanescent though it be. Or are we grown so callous that our jaded hearts can no longer respond to this lighter touch? Such poets need never worry about the "living" qualities of their work, nor need any one else do this service for them. As for me, I hope ever to be broad enough in my appreciation of true poetry to recognize the Muse whether she comes in the form of a dandelion or of an orchid.

It has always seemed to me something of a mystery why this poetry which some of our contemporaries make so much over should be called "new." It can surely be so only in the sense of *new again*. I have a faint inkling this moment that somewhere in the student-day past I was wont to grind out specimens of something very like the "new poetry," in my efforts to translate the choruses in the "Prometheus" of Æschylus, the "Philoctetes" of Sophocles, and the "Iphigenia" of Euripides, not to mention the "Acharnians" of Aristophanes. I refer here only to the form, not to the quality of these venerable ancestral prototypes; for there is nothing of the ancient grandeur in the "free verse" of to-day, as far as I have become familiar with it. Then there are the odes of Horace, which have some suspicious cadences in them that might have served as links in the chain of development. Following this, we come upon the "Antike" of Goethe, and the "freien Rhythmen" so successfully employed by Schiller. In English literature itself we find the same principle cropping out in the so-called "irregular lines," "short lines," "imperfect rhymes," and the like, up to the "Lycidas" type and the "Samson" choruses of our own Milton. I do not know how others view these phenomena in poetic development, but to me they have appeared from the first as milestones along the

road leading from the rude chants of the primitive poet to the product of the modern singer of *vers libre*. Of course there is not much to say as yet either for or against the latter, because it is still a ferment, and we have no definite means of knowing what wine of joy it may eventually bring to clarity. Some of it I enjoy to the full, but there is much of it which with the most conscientious effort I cannot fathom. Still I shall be patient with it, in the hope of some day being able to see the tiny germ of true poetry it harbors. The form, and most of the substance, is ancient, even primitive; but the substance gives, by reason of its insistent mentioning of things of to-day, a promise of a universality somewhat akin to the contemporary allusions of the ancients, which have since become classic to our generation. Only some such view as this is compatible with the democratic spirit of true poetry. We ought to be charitable to the "new," — or the old-new, if you please,— but we ought also to give and ask no quarter in our dealings with those who assail the old. The devotee of "the new poetry" may require a certain eccentric over-emphasis to make his message felt, but we cannot passively permit him to disparage and condemn that poetry which even feeds the tender rootlets of imagism and its ilk, which is still a part of our present-day culture, and which is the only kind of poetry that can be appreciated to the full by the least of the lovers of true poetry. LOUIS C. MAROLF.

Wilton Junction, Iowa, Sept. 6, 1915.

THE COLLEGE COMMERCIALIZED.

(To the Editor of THE DIAL.)

In his recent essay on "The Colleges and Mediocrity" in "Harper's Magazine," Professor Canby of Yale very ably discusses one of the great problems which have risen in consequence of the rapid influx of wealth into this country, namely, the enormous increase in numbers of those who go to college without knowing why, and the difficulty of handling the crowds and at the same time doing justice to the exceptional man. I wish to set down here some thoughts that have occurred to me as I read the essay.

With regard to the mere fact that the colleges are now besieged by the unelect, I am disposed to be, on the whole, optimistic. It is a phase, we may trust, and in some respects a passing phase, of the upward progress of mankind, and is distinctly more encouraging than would be the case if the masses, though increasing in wealth, remained indifferent to all forms of education. The poet who said that "a little learning is a dangerous thing" himself uttered a dangerous half-truth; for how much more dangerous is that ignorance with which in the past men have been too easily satisfied, and which the demagogue has found so much more manageable than even half-knowledge! Better, then, because safer, the mediocrity to which general education is bringing us than the ignorance which preceded it.

I wish, therefore, to protest with all earnestness against that view of some college teachers according to which a few elect are to be singled out for attention and the rest unsympathetically ignored or frozen out of the class-room. The teacher who thinks thus, who does not give his best to all who have a right to expect it, had better quit teaching or else go in for "graduate work." To be sure, teaching the sixty- and fifty-per-centers is not fun, any more than teaching the feeble-minded; yet somebody must be found to do the work.

But the exceptionally bright man needs, as Mr. Canby rightly insists, to be in a class by himself, where the dullards will not hamper him and where he can have the highest possible development. In this connection we find one of the baneful effects of "mediocrity" which Mr. Canby does not discuss. Many of the colleges have fallen under the control of trustees who are not themselves college men or have lost the college point of view, and who, though doubtless acting with the best of motives, have not sufficiently large and enlightened views as to what the college and the university should stand for. Large classes are obviously more economical from a pecuniary point of view; hence a tendency to sniff at graduate work, which entails small classes and a large expense per capita. The graduate school, in consequence, is allowed to shift for itself; sometimes the professor is allowed to give graduate courses only after he has done a full day's work with the undergraduates; sometimes a professor whose ability lies chiefly in graduate work is released in favor of one who is popular with undergraduates, and who is therefore less expensive.

The diminishing of the number of good teachers is perhaps another direct result of the conditions which make for "mediocrity." The growth of endowment funds has not kept pace with the growth of student bodies; hence the necessity for boards of trustees to cut down expenses where possible, and to increase salaries only when it becomes absolutely necessary to do so in order to keep professors from going elsewhere. What the result has been, every college teacher knows. With the relative decline of the professor's salary has come at least a corresponding decline of prestige, for the "mediocre" mind judges by materialistic standards; and now the bright graduate goes in for law or medicine or business, with only a contemptuous smile for the plodder or the visionary who still thinks of teaching as a life work.

What is the remedy? Panacea there is none. More generous endowments will help to increase respect for educational foundations and to make it possible for professors to live a little more comfortably. A long step forward will have been taken when college faculties participate in the work of boards of trustees, according to the plan suggested by President Schurman; provided, of course, that men of tact and real influence are chosen to represent the faculties. The formation of small classes, honor sections, and honors courses will do much. But none of these will wholly cure the trouble. Only the quiet, faithful, persistent work of all who believe that everyone should have the best education for which he is fitted can ultimately avail much; and those who believe thus must be active constantly in their efforts to leaven the great masses of the ignorant and the "mediocre." Religion communicates itself like the elec-

tric spark; and the zeal of the faithful trustee or teacher must be not less than that of the missionary.

CLARK S. NORTHUP.

Pine Point, Maine, Sept. 5, 1915.

A FRIEND OF PETRARCH'S.

(To the Editor of THE DIAL.)

Some time ago my learned friend, M. Henry Cochin, an authority in France on Italian history and literature, read before the Paris Academy of Inscriptions and Belles Lettres a very interesting paper about a friend of Petrarch, which should, perhaps, be made more widely known in America where the celebrated Tuscan has so many admirers. So I suggested to M. Cochin that he prepare for THE DIAL a résumé of his paper, which he has done with great complacency. He was all the more disposed to do so because of his own and his distinguished father's pleasant relations with the United States; for, it will be remembered, M. Augustin Cochin was a prominent French abolitionist and a friend of Garrison, knew and admired Longfellow, and led in the movement which sent to us a national tribute from France when Lincoln was stricken down. The son — perhaps I should say the two sons, for M. Denys Cochin, of the French Academy, is the brother of M. Henry Cochin — has continued the paternal tradition; and some of his best friends have been and are still to be found among the best Americans. Before closing this biographical paragraph, I should add that M. Henry Cochin, with his brother, who represents a Paris district, has sat for the past twenty years in the Chamber of Deputies, where, just before the war broke out, he was succeeded by his son, who is now at the front. But here is the résumé:

The dearest and most intimate of Petrarch's friends, the one who enjoyed his complete confidence in the matter of his love for Laura, and to whom he dedicated the collection of his "Familiar Letters," is designated by him under the enigmatic name of "Socrates." An eminent Belgian scholar, Dom U. Berlière, who was director of the Belgian Archæological School at Rome, a few years ago discovered at the Vatican certain documents which enabled him to identify "Socrates" with one Ludovicus Sanctus, born in Beeringhen, near Liège, a musician esteemed in his time, Canon and Cantor of S. Donatien de Bruges, and musical conductor for Cardinal Giovanni Colonna at Avignon.

The discovery of the name of Ludovicus Sanctus makes it possible to identify various works of which he was the author. One of these is a letter, addressed to the Chapter of Bruges, dated April 18, 1348, and giving an account of the ravages of the Black Death at Avignon and the pontifical court.

A quite recent investigation has enabled M. Henry Cochin to discover a work on musical theory by Ludovicus Sanctus in a manuscript of the latter half of the fourteenth century. This manuscript, which he sought in vain in the Vallicellane Library, as entered in its catalogue, he finally traced to the Laurentian Library at Florence, under a bizarre disguise, among the manuscripts which Libri had sold in England, and which came back to Italy in the Ashburnham succession.

The treatise by Sanctus which this manuscript contains is entitled: "Du Sujet de la Musique Sonore." It is an ingenious scholastic dissertation upon a controversial point of æsthetics — What is the part played by arithmetical relations in the art of tone? The discussion by Petrarch's friend is not without interest. It shows that the Cardinal's conductor was not only a practical composer but also a musical theorist. The discovery of one of his works raises the hope that still others may be found. How interesting would be the discovery of one of his musical compositions!

M. Cochin shows furthermore the part played by music in mediæval poetry, and particularly in the poetry of Petrarch, who always conceived of his poems as clothed with melody. Now no musician can have had more influence over him than "Socrates," whom he knew in youth at the time of his most important poetical productivity.

In a subsequent conversation with M. Cochin, he dwelt upon the importance which a knowledge of the musical works of Petrarch's Socrates might have on the history of music in general. "One cannot exaggerate," he remarked, "the part which Flemish musicians have played in the musical formation of the whole of Europe from the ninth and tenth centuries down, but especially beginning with the fourteenth and fifteenth centuries; from the time of the Flemish Guillaume Du Fay down to the Flemish Louis van Beethoven. Furthermore, in the fourteenth century, there were constant relations between Flanders and Italy, which are especially revealed by the enormous number of ecclesiastical benefices held in the Low Countries by members of the great Roman families. This explains why it was that Giacomo Colonna, Canon of Liège, could draw to him and attach to the choir of his brother this Fleming, Ludovicus Sanctus,— Lodewyck Heiliger, by the way, in Flemish."

Two other points touched upon by M. Cochin in his paper may be mentioned here in closing. He gives a rapid sketch of the Campigne region and of the village of Beeringhen, where Sanctus was born, "prosperous and smiling before the recent ravages of the barbarians," and reminds his French hearers that it was at Beeringhen that Voltaire sought a refuge in 1739, with Mme. du Châtelet, who pretended to exercise manorial rights over the hamlet.

THEODORE STANTON.

Paris, Aug. 17, 1915.

THE MICHIGAN DUTCH IN FICTION.

(To the Editor of THE DIAL.)

On page 157 of your issue for September 2 appears the following statement: "Mr. Arnold Mulder opens a new field for American fiction in 'Bram of the Five Corners,' a story of the Hollanders in Michigan." As a matter of fact, Mr. Mulder dealt with this same milieu some two or three years ago in a novel entitled "The Dominie of Harlem." Of course, to anyone who compares the two novels carefully, there can scarcely be any doubt that "Bram of the Five Corners" is decidedly the better, both in structure and in bigness of conception; but perhaps it is worth noting, nevertheless, that Mr. Mulder is not a novice in portraying the Michigan Dutch and their environment.

H. HOUSTON PECKHAM.

Purdue University, Sept. 7, 1915.

The New Books.

Sense and Nonsense about Bernard Shaw.*

There still prevails, in certain circles, considerable scepticism in regard to the value of the influence exerted upon this generation by the personality and writings of George Bernard Shaw. But in the opinion of those who are accurately informed in regard to the trend of modern ideas in Europe, Great Britain, and the United States, there is no longer any doubt, since the full details of his career and development were made public several years ago, that he is one of the most remarkable personalities and thinkers of our era. Thinking men and women have ceased to regard Mr. Shaw as a red spectre, an irrepressible mountebank, a privileged lunatic, an irresponsible jester. The most conspicuous feature of his career is now patent to the general public,— that his voice carries around the world. While we may not now be able to compute the influence which he exerts, whether for good or ill, certain it is that he is to-day the most widely read international publicist. His pronouncements on matters of universal concern — civic, political, literary, artistic, social, sociological, philosophical, religious — appeal to the masses from leading journals and magazines in all the principal countries of the globe. Through the medium of his books and plays, he reaches and influences a considerably smaller, yet more cultivated and distinctly literary, element of the population in these same countries.

The interest in Mr. Shaw's life, personality, and philosophy, which remained little better than amused curiosity until the last four or five years, has lately expressed itself in several books of merit and power, from clever extravaganzas such as the "Paradise Found" by Mr. Allen Upward and effective brochures such as Mr. John Palmer's "Harlequin or Patriot?" to more penetrating and serious critical studies such as those by M. Cestre, M. Hamon, Herr Bab, and Mr. Joseph McCabe. That "discovery" — the dreaded discovery for which Mr. Shaw dourly holds me responsible — is well on the road to realization. G. B. S. is at last being "found out."

Mr. Holbrook Jackson pointed the way to study of the Socialist; and Mr. Chesterton followed with a mildly amusing tilt at the Man, which may best be described, perhaps, as a commentary on Shaw apropos of Chesterton. A climax, of a sort, is attained in the well-knit, closely reasoned "interpretation" by Mr. Joseph McCabe. In works of this type, the biographical paraphernalia are usually employed as hereditary and environmental explanations of the development of the subject's leading ideas and theories. In this respect, Mr. McCabe's work is no exception to the rule. The biographical details, virtually without exception and without specific acknowledgment, are conscientiously culled from the authorized biography. The result is satisfactory, the needed facts being presented with Mr. McCabe's customary smoothness and dexterity. The remainder of the book — which constitutes much the greater portion — is an original, first-hand, searching study of Mr. Shaw, both in his writings and in his public utterances.

A few minor matters are provocative of interest. For example, Mr. McCabe remarks (p. 23): "Fifteen years ago he [Shaw] recommended to me as the first rule of writing: 'Take the utmost care that what you have to say is correct, and then dash it down as frivolously as you can.'" Is this only another way of putting Mr. Shaw's *dictum* (p. 201 of the authorized biography): "My method, you will have noticed, is to take the utmost trouble to find the right thing to say, and then say it with the utmost levity"? Again, in commenting on "The Philanderer," Mr. McCabe makes the startlingly inaccurate statement (in view of the very successful and widely heralded production, at Mr. Winthrop Ames's Little Theatre in New York City): "It was merely produced [by Mr. Grein in the Independent Theatre, London, series of productions] in order to secure the theatrical rights, and it remains to this day, in spite of an attempt to revive it, almost unknown on the stage." This is a conspicuous illustration of the mistake of omitting from consideration or examination the United States, which is originally and fundamentally responsible for Mr. Shaw's world-wide repute as a dramatist. At times the freely flowing journalistic style of Mr. McCabe is marred with infelicities of which the following is an example: "The play exists, in fact, for the sake of the dialogue, and characters of a higher intellectual type are introduced than in the preceding play." With reference to "Candida," Mr. McCabe remarks: "Yet the play was rejected in London, and not presented there until 1904, when American enthusiasm had induced London to reconsider the matter" (p. 181); while only a little farther on (p. 183) he

* George Bernard Shaw. A Critical Study. By Joseph McCabe. With portrait. New York: Mitchell Kennerley.

George Bernard Shaw: Harlequin or Patriot? By John Palmer. New York: The Century Co.

Paradise Found. Or, The Superman Found Out. By Allen Upward. Boston: Houghton Mifflin Co.

observes: "It was only in 1904, long after it had been published, that New York discovered its greatness, and London grudgingly patronised it." In this connection, it is worthy of remark that New York might have "discovered the greatness" of "Candida" prior to 1904 had not Richard Mansfield, nine years before (1895), abandoned its production—even after putting it in rehearsal! An illustration of Mr. McCabe's inaccuracy—whether the result of carelessness or insularity—is found in the statement concerning "Cæsar and Cleopatra": "The play has not been well received, and it had to wait a number of years for even a moderate appreciation." As produced by Mr. Forbes Robertson and Miss Gertrude Elliot in this country, the play was a success; and this episode accentuates the fact, of which Mr. McCabe seems innocently unaware, that a play's success in the United States, in the large sense, both artistic and financial, is often a much more important event than that play's success in England. Probably the most ludicrous remark in the book—though apparently Mr. McCabe does not suspect it—is the following comment on "Man and Superman": "It is fairly safe to say that not one in a thousand of the audiences who have enjoyed the play, especially in the United States, has the dimmest perception of its moral." My observation of audiences at performances of Mr. Shaw's plays in both countries has convinced me that whereas the English attend productions of Mr. Shaw's plays to be amused, remaining constitutionally oblivious to the "philosophy," American audiences, while welcoming the amusement furnished, are constitutionally curious in regard to the underlying purport of the dramatist. Nowhere, not even in Germany, has Mr. Shaw the playwright been so widely studied and so generally analyzed as in the United States. An amusing illustration of Mr. McCabe's inaccuracy—in this case doubtless due to unfamiliarity with the original text—is found in the title which he assigns to Mr. Shaw's burlesque on popular melodrama, produced at Regent's Park, London, July 14, 1905: "Passion, Poison, and *Putrefaction*"—which inevitably leaves the reader in a state of *petrifaction*. I confess, too, that in this, "die grosse Zeit," the era of ravaged Belgium, torpedoed "Lusitania," and mined North Sea, I read with almost a start Mr. McCabe's complacent assertion (p. 121): "There is no possibility now of barbarism overthrowing civilization as it formerly did."

In the chapter entitled "Socialism," Mr. McCabe points out an important departure made by Mr. Shaw in a series of articles in "The Labour Leader" (March 31, 1911, and following) by the editor, Mr. A. Fenner Brockway. Clearly Mr. McCabe is unaware of Mr. Shaw's much more effective enunciation of the same position, published in this country in "The Metropolitan Magazine" (Dec., 1913). The position taken by Mr. Shaw is a model for simplicity of expression, if not of practical execution: Socialism is "a system of society where all the income of the country is to be divided up in exactly equal proportions." This is not a mere freak of opinion on Mr. Shaw's part: it is his final creed. And Mr. McCabe points out that identically this same doctrine was expounded by Mr. Shaw in an address at the City Temple, London, on October 30, 1913. Ideas such as these, fantastic, impractical, explain Mr. Shaw's ineffectiveness as a practical politician, and his almost total failure to wield any real influence over the hard-headed, sordidly practical, workingman of Great Britain.

Mr. McCabe, who is free from the ideas and illusions of the Shavian, has mercilessly exposed throughout his book Mr. Shaw's fundamental error in confusing "illusions" and "ideals,"—the error underlying his "Quintessence of Ibsenism." Again and again he exposes the fallacies inherent in Mr. Shaw's "appeal to will" as opposed to an "appeal to reason"; and makes it abundantly clear that Mr. Shaw's theories vanish in a cloud of ineffective mysticism whenever the guidance (not the control) of "reason" is abandoned. Facile and astute in convicting Mr. Shaw of inconsistency, Mr. McCabe is guilty of fundamental inconsistency throughout his entire book, in denying that Mr. Shaw is a philosopher yet seriously analyzing that philosophy as the key to, the keystone of, his entire literary and social contribution! This is the crowning, if unconscious, jest of a very clever bit of interpretation. Not the least of McCabe's merits is his ability to expose Shaw's fundamental positions in pithy quotations—which he does not blink on the score of their blasphemy, outspokenness, or mad impracticality. Typical of these are the following:

"Popular Christianity has for its emblem a gibbet, for its chief sensation a sanguinary execution after torture, and for its central mystery an insane vengeance bought off by a trumpery expiation."

"There is no way at all out of the present system of condemning the superfluous women to barrenness except by legitimizing the children of women who are not married to the father."

"Childless marriage [through artificial sterilization] became available to male voluptuaries as the cheapest way of keeping a mistress and to female

ones as the most convenient and respectable way of being kept in idle luxury by a man."

"The net result [of our penal codes] suggested by the police statistics is that we inflict atrocious injuries on the burglars we catch in order to make the rest take effectual precautions against detection; so that, instead of saving our wives' diamonds from burglary, we only greatly decrease our chances of ever getting them back, and increase our chances of being shot by the robber if we are unlucky enough to disturb him at his work."

The brochure by Mr. John Palmer, heralded as presenting "an astonishingly new Shaw," is the best brief interpretation of Mr. Shaw ever penned. But the ideas, with only a single exception, which it presents as descriptive and indicative of Mr. Shaw, are in no sense original — being fully set forth in the authorized biography in 1911. Displaying considerable ingenuity in his attempt to impart novelty and originality to fully established views of Mr. Shaw, Mr. Palmer is entirely successful in presenting "an astonishingly old Shaw." These ideas about Mr. Bernard Shaw are, roughly, as follows:

(1) He is a deep, not a shallow, personality.
(2) He is exceedingly difficult to interpret.
(3) He is *not* an original thinker.
(4) He is, fundamentally, modest about the greater contributions of his own art and work.
(5) He is, at bottom, profoundly in earnest.
(6) He is a man of large heart and deep feeling.
(7) He is not an anarchist.
(8) He is an expert critic, with a phenomenally effective style.

The exception to be noted is number three, above. I have always taken the position that Mr. Shaw *is* an original thinker, a man who has constructed and erected a definite system of philosophy. I challenge Mr. Palmer to make a respectable analysis of Mr. Shaw's plays without appealing to, and exhibiting, either explicitly or implicitly, Mr. Shaw's characteristic and invariable "philosophy," or view of the relations of men and women, toward each other, and toward the universe. Mr. Palmer has been wise enough to shirk an impossible task. Critics who have really studied Mr. Shaw and his works at first hand have already succeeded in setting forth the fundamental principles of his philosophy and justly credit him with anticipating or paralleling, in fundamental particulars, professional philosophers, conspicuously Nietzsche and Bergson.

The real object of Mr. Palmer's brochure is to assert that Mr. Shaw committed a fundamental blunder in printing his celebrated pamphlet, "Common Sense about the War." As to this, each one must judge for himself. The reasons which he gave me for publishing the pamphlet I regard as thoroughly sound. It suffices to make clear that it was perhaps the most courageous and sacrificial act of Mr. Shaw's career to play the part of *spectator ab extra* in regard to a stupendous issue over which the dictates of "patriotism" were inflexible and vindictive. Mr. Shaw once more demonstrated, and in a great crisis, his courage to voice common sense and to speak the truth — though it would be absurd to deny that no little of his "common sense" was nonsense, and no little of his "truth" was error. Mr. Palmer has not made good his "case"; as put by him, it is too futile and feeble to be dignified with the term "case." The whole "case" of England against Shaw is clearly put in the statement (p. 75): "Bernard Shaw, in writing this pamphlet, has done a clearly unpopular thing. Undoubtedly he has angered and estranged many of his admirers."

The little extravaganza embodying Mr. Upward's dramatized version of Bellamy's "Looking Backward," with Mr. Shaw as the Rip Van Winkle in a realized Social Democracy of his own invention, is described on the cover as "The Adventures of Bernard Shaw in a Shavian World." Shaw awakes, after a sleep of two hundred years, to find all his own ideas realized in actual practice. After a few typical experiences in this Shavian world, he characteristically becomes disgusted with the state of affairs, and impetuously heads a revolt of the anti-Shavians. It is admirable fooling,— but Mr. Shaw has already spent a lifetime in this present world heading a revolt against the Shavians.

ARCHIBALD HENDERSON.

INCOME AND ITS DISTRIBUTION IN THE UNITED STATES.*

When a teacher has been summarily dismissed from a university it must be that he is either incompetent or his teachings are displeasing to the powers that be. Judging from the attendance upon his classes and the product of his pen, Dr. Scott Nearing cannot be classed as incompetent; yet he has been dropped from the payroll of the Wharton School of Finance in the University of Pennsylvania for no assigned reason. However, it was generally understood that his teachings displeased the old guard in Pennsylvania.

* INCOME. An Examination of the Returns for Services Rendered and from Property Owned in the United States. By Scott Nearing, Ph.D. New York: The Macmillan Co.

The action was taken soon after the publication of his book on Income. No mention of this book as the cause of Dr. Nearing's dismissal has come to the notice of the present reviewer, and it undoubtedly was not the sole cause. But a member of the Board of Trustees has given out an interview condemning certain of Dr. Nearing's teachings,—among them one, the injustice of interest, which may be deduced from his latest book.

Putting aside the distinctions made by the older economists between landlords, capitalists, and laborers, and the forms of incomes derived from rent, interest, dividends, and labor, Dr. Nearing divides income into two kinds,—property income and service income. Naturally, there can be only two classes of income receivers,—owners of property and those who render service. The former are classed as economic parasites, living upon the proceeds of other men's efforts. Modern society asks no questions about how they became possessed of their property. Ownership assures the income.

The various industries have been examined carefully by Dr. Nearing to determine how much of their profits go to labor, how much to the property owners. The ratio of service income to property income in the American railroad industry is found to be about four to three; in the telephone industry, two to one; the telegraph, five to one; railway terminals (in Iowa only), one to ten; municipal utilities, ten to nine; the United States Steel Corporation, three to two; the Pullman Car Company, five to one. (But this latter company has increased its capital from $18,000,000 to $120,000,000 by the simple process of stock dividends.) Taking the manufacturing industries as a whole, it seems that about one-half the values added to raw materials by manufacture is paid back as service income.

On the face of things, an equal share in the profits may not appear altogether bad for labor. Yet conditions are far from ideal. Taking $750 as the sum necessary for a living wage for a family of five, and comparing the wages received, it will be found that many fall below the poverty line. In the street railways of New York, twenty-five per cent of the general office clerks are below the line; in the iron and steel industry, out of 172,706 employees, sixty per cent. In the cotton industry only six per cent in the North and three per cent in the South earn more than $750, while half the Northern and four-fifths of the Southern men fall below $500. In the woolen, worsted, and cotton mills of Lawrence, Massachusetts, half of the men receive less than $500, seven-eighths less than $600. In all the textile industries of the United States ninety per cent of the men received in 1910-12 less than $750, while sixty per cent received less than $500. Substantially the same conditions prevail in the paper and lumber industries, and the situation is not much better in the mines and quarries.

The total wages paid by the American manufacturing industries, the mines and quarries, and the railroads amount to about $6,500,000,000. The easily traced property income is about as large, taking no account of property occupied by the owners. The greater part of this belongs to a few individuals. The property holders have priority of claim on the products of industry,—the bondholders first, the stockholders next. Our courts have repeatedly held that the owners of property are entitled to "a fair return," usually about six per cent. If the Pullman Company were brought into court the decision probably would award "a fair return" on $120,000,000, all but $18,000,000 of which was paid into the coffers of the company by its patrons, while they were paying "a fair return" on the $18,000,000. What American court has ever rendered the decision that a laborer was entitled to a fair wage? Even the right to work is only an abstraction, absolutely empty until made real by the owners of property. Both men and property become old and useless. The owners of property are often safeguarded by charges upon society for an amortization fund, which makes capital immortal. When the receiver of service income grows old and becomes incapable of rendering service, his income stops. His only chance for immortality is in the world to come.

Such, in outline, are the facts set forth by Dr. Nearing, and the conclusions drawn from these facts. They are unpleasant to the upholders of the old individualistic *laissez faire* philosophy, such as the men who now dominate Pennsylvania, and it is no wonder that it was thought best to dispose of the author of such a work.

Dr. Nearing's book gives evidence of careful study in preparation, and is fairly well put together. But there are some sentences in which the meaning of the author is not perfectly clear. A few facts connected with property income, perhaps of negligible importance, are overlooked. The income derived from millions of stocks and bonds, which is classified as property income, really belongs in the category of service income. Such is the revenue derived from the $12,000,000 set aside by the Steel Corporation for pensions, which is nothing but a deferred payment of

wages, or service income. A few other companies follow a like practice. However, if all items of this kind were transferred from property income to service income, the change would not be very great.

A much larger and more troublesome item is the sum realized from stocks, bonds, and rented property devoted to educational and eleemosynary institutions. In one sense all this is property income; yet practically, all of it is used in payment for services. Looked at from this point of view, it is simply an item appearing on both sides of the ledger, and may be retained or stricken out without any material difference. Yet there is another point of view. The funds used to support the Rockefeller Foundation may be regarded as having been collected from the makers and users of "Standard oil." So much of it as is collected from the makers is simply that much service income taken from one set of men and given to another set performing an entirely different kind of service. Certainly this much, whatever it is, should be stricken from the total of property income, and left on the side of service income.

In discussing the monopoly principle applied to labor and capital, the author reaches the conclusion that the monopoly power of ownership, and not productivity, determines the share of the values created in industry that shall be allotted to each. If this be true, one cannot help wondering why it is that in the great industries about one-half the value added by manufacture is paid out as wages, or service income, while less than half — in many cases considerably less — goes to the stockholders and bondholders as interest and dividends, or property income. Certainly the laborers of this country will not admit that their monopoly is more nearly complete than that of the capitalists.

But however much we may differ from Dr. Nearing on his views about the position of capital, we must agree with his conclusion that "service is of preëminent importance," and that "above the rights of property there must be placed the rights of humanity." It was a great misfortune to a great university to lose so forceful a teacher of such ideas.

DAVID Y. THOMAS.

EMERSON STUDIED FROM HIS JOURNALS.*

"A new venture into a field from which biography and criticism have drawn repeated and ample harvests may avert the charge of impertinence by pointing to the fresh materials in the ten-volume edition of the Journals, 1909-14, brought out under the careful and tasteful editorship of Edward Waldo Emerson and Waldo Emerson Forbes." Such is the excuse Professor Firkins offers for his interesting study of Emerson. The excuse is valid, but the performance invites criticism. A generous use of the Journals has been made, but in some important particulars the "fresh materials" have been inadequately treated. This is noticeable in the case of Emerson's eight-page journal record concerning his choice of a profession, and in the copious records of Emerson's interpretation of Webster's "Seventh of March Speech" and the misconstruction of his motives, and in the several records showing Emerson's lack of appreciation of Lincoln prior to the shock of the assassination. On the subject of the Shakespeare-Bacon controversy, our critic is silent; the Journals cry out against this silence, as we shall show later.

The book is issued in uniform style with the Journals and the "Centenary Edition" of the complete works, and is intended apparently as a companion volume or interpretative study of each. With respect to the well-known writings, the new study is the most thorough and analytical that has yet come to our notice. The first half of the volume is devoted to a sketch of Emerson's life; the last half, to a review and an analysis of his prose and poetry and his philosophy. The latter portion is perhaps the most interesting to the general reader; and the review of the essays, on account of their general interest throughout the world, contains the most valuable criticism in the book. From this stimulating study, the reader will naturally turn to the other writings, and then to the chapters on Emerson's technique. This will be true especially of those readers who have heretofore known Emerson only through his essays,— and their number is legion.

In a review of the works, the address on "War," delivered in Boston in 1838, is not mentioned. In view of the timeliness of the subject and also of Emerson's later appetite for war, so vividly emphasized by our critic, we must regret the omission. It was in this address that Emerson prophesied: "War is on its last legs." "Trade," he said, "as all men know, is the antagonist of War." Certainly trade and war have together prospered in Europe and America, Asia and Africa, since the time of Emerson's prophecy, as they never prospered before; and Emerson himself underwent in the next two decades an entirely different attitude from that of turning "the

* RALPH WALDO EMERSON. By O. W. Firkins. With portrait. Boston: Houghton Mifflin Co.

other cheek, as one engaged, throughout his being, no longer to the service of an individual, but to the common soul of all men." Professor Firkins fails to note this change.

Emerson as a prose-writer is considered under the following headings: Culture, Criticism, Clearness, Coherence, English, Diction, Unbendings, Hyperbole, Word-Play, Metaphor, Epigram, Condensation, Floridity, Rhythm, Polarity, Style, and Inhibitions. In the matter of coherence, for the lack of which Emerson has been criticized, Professor Firkins presents an ingenious analysis in vindication of the writer, but fails to note this significant passage in the Journals (vol. VIII., page 463): "If Minerva offered me a gift and an option, I would say give me continuity. I am tired of scraps. I do not wish to be a literary or intellectual chiffonier. Away with this Jew's ragbag of ends and tufts of brocade, velvet, and cloth-of-gold; let me spin some yards or miles of helpful twine, a clue to lead to one kingly truth, a cord to bind wholesome and belonging facts."

Emerson's poetry is considered under five headings, the last of which, "Star Dust," is dealt with under twelve sub-headings. In the section on Emerson's philosophy there are thirty-one headings, among them the following: Experience, Logic, Sensibility, Universality, Iconoclasm, Illusion, Possibility, Rhetoric, Idealism, Government, Evil, Moralists, Duty, Love, and Insecurities. Under the heading of Experience, we are introduced into the secret of Emerson's philosophy: "The secret of Emerson may be conveyed in one word, the superlative, even the superhuman, value which he found in the unit of experience, the direct, momentary, individual act of consciousness. This is the centre from which the man radiates; it begets all and explains all."

In the concluding chapter, Professor Firkins attempts to show that the intellectual and moral development of the world up to Emerson's time was crystallized in him. "We wish to suggest that a larger arc of the great hoop which we call the universe found accommodation in the soul of Emerson than in that of almost any other known denizen of the planet." But our critic says that Emerson "is hardly in the strong sense a teacher, hardly in the strong sense an example: he is a revelation of capacity, an adjourned hope, an unassured but momentous foreshadowing."

While the book is a stimulating contribution to Emersonian criticism, it fails to present the human side that the Journals reveal. While Emerson has suggested that it is all over with a hero when we have come up with his limitations, it is in Emerson as a hero-worshipper that we see his fundamental weakness. We can appreciate why it was that Webster in 1850 and Lincoln in 1861-2 lacked the potentialities of heroes for Emerson when we see such men as Owen Lovejoy and John Brown evoking his praise. Professor Firkins tells us that the growth of Emerson's respect for Lincoln was slow but sure. The fact is that in Lincoln, as in Webster, Emerson took slight interest, and he was disappointed in both men as public servants. Even after the Emancipation Proclamation, Emerson records in his Journal (vol. IX., page 557): "You cannot refine Mr. Lincoln's taste, extend his horizon, or clear his judgment; he will not walk dignifiedly through the traditional part of the President of America, but will pop out his head at each railroad station and make a little speech, and get into an argument with Squire A and Judge B." Not until after the assassination does Lincoln appear to Emerson as a hero.

But in the case of Delia Bacon (and here the material in the Journals is so prominent that we cannot believe the omission in the volume before us was unintentional) the hero worshipped is not the poor misguided girl that came to Emerson for encouragement, but the mysterious courtly author alleged to have written the plays ascribed to the "jovial actor." Shakespeare repelled Emerson; Bacon attracted. And it was from his own essay on Shakespeare, in his "Representative Men," published two years before, that Delia Bacon received the inspiration for her quixotic theory, with her subsequent pitiful pilgrimage and investigation. Let us mention some citations to the material that do not receive mention in Professor Firkins's volume. On May 19, 1852, Emerson records his first meeting with Delia Bacon. An interesting editorial note is appended to this record. Emerson gave her a letter of introduction to Carlyle, and also one to Hawthorne, then a consul in England. In his Journals (vol. VIII., page 314) Emerson copies extracts from a letter from her, which shows that his interest is in her investigation rather than in her. Later (page 367) he records that he has been reading "Troilus and Cressida," and hints a discovery of Francis Bacon's authorship of the play as the result of this reading. In 1857, Delia Bacon's book appeared, and Emerson records extracts from it in his Journal. Delia Bacon, as the editors inform us, "literally gave her reason and life to her work, which she pursued in great poverty and absolute isolation in England for three or four years." But Emerson does not make

any comment on her sacrifice. His interest is in the subject of her investigation. Two years later, we read of his disappointment caused by the cold reception of the book in the literary world. But again his interest is in the hero of the problem rather than in the girl whom the problem overwhelmed. He writes: "In literary circles they still discuss the question who wrote Junius, a matter of supreme unimportance. But in the whole world no one discusses the question who wrote Hamlet and Lear and the Sonnets, which concerns mankind." Thereafter, we hear no more of the problem — or of Delia Bacon.

But it is in the eight-page record in the Journals concerning the choice of a profession (vol. I., pages 360-67) that we come most directly in contact with Emerson's limitations. He decides against the law because it "demands a good deal of personal address, an impregnable confidence in one's own powers, upon all occasions expected and unexpected, and a logical mode of thinking and speaking — which I do not possess, and may not reasonably hope to obtain." Medicine is rejected for equally valid reasons. He decides at last in favor of the ministry. But he has his doubts, on account of "want of sufficient *bottom*" in his nature. However, he concludes: "I judge that if I devote my nights and days *in form*, to the service of God and the War against Sin, I shall soon be prepared to do the same *in substance*." The "bottom" he seeks is the settled mind from which flows the perfect will. And so he regards the ministry as a starting-point, a refuge for self-examination, experiment, and decision. Or, to use his own words: "My trust is that my profession shall be my regeneration of mind, manners, inward and outward estate; or rather my starting-point, for I have hoped to put on eloquence as a robe, and by goodness and zeal and the awfulness of Virtue to press and prevail over the false judgments, the rebel passions and corrupt habits of men."

In his quotations from the record of this period, Professor Firkins does not use any of the above material, adopting Mr. Cabot's abridgment; and of the remainder of the record he says: "The pages that follow contain much of interest, in particular the characteristic lament for the want of what he calls *bottom*, that is, of constitution or native self-command." He adds that Emerson's friends were concerned because of his "defect of physical rather than moral bottom." We submit that the physical defect was due to the intellectual and spiritual hunger which he could not satisfy. This hunger created a state of doubt, of unsettled mind, that undermined his health. And from the quotations we have given, it may be seen that while Emerson had a clear idea of his limitations and a high sense of honor, no profession appealed to him unrelieved of doubts. We are inclined to believe that the ministry was sub-consciously accepted more as a temporary refuge for the future essayist than as the starting-point of a new religion or philosophy, neither of which he can be said to have established. He never did strike bottom in his intellectual and spiritual life.

Emerson was a great thinker, but only an experimental one. It would be difficult to find another who believed in the intuitions to the extent that he did. In stating his attitude towards Government, Professor Firkins aptly styles him "a peaceful and moral anarchist." The anarchist is peaceful because he deals with social life as an abstract phenomenon. The human Emerson is difficult to find. But the human quality crops out in the crises. We have cited material which suggests this quality, and which Professor Firkins has either treated inadequately or ignored altogether. The Journals are also rich in other material that our critic has not used. Ingenious and stimulating as is his study of the well-known works, there is still room for a new estimate of the man based upon Emerson's self-revelations in the Journals.

CHARLES MILTON STREET.

SLAVE-HOLDING INDIANS IN THE CIVIL WAR.*

That the Indian had a part in the Civil War most of us know, because we remember that General Grant had an Indian on his staff and that Albert Pike's Indians fought in the battle of Pea Ridge. This, however, is very nearly the sum of our information. But now Miss Abel, in her work on the slave-holding Indians, promises to open up an altogether neglected field of Civil War history, and to prove the importance of the civilized Indian natives as a factor in diplomacy and war. The projected series of three volumes will deal, we are told, with the "slave-holding Indians as secessionists, as participants in the Civil War, and as victims under Reconstruction." The first volume, now published, shows the position of the Indians in 1860-61 as slave-holders and Southern sympathizers, as neglected by the North but valued by the

* THE AMERICAN INDIAN AS SLAVE HOLDER AND SECESSIONIST. An Omitted Chapter in the Diplomatic History of the Southern Confederacy. By Annie Heloise Abel, Ph.D. Volume I. With portraits. Cleveland: Arthur H. Clark Co.

South, as secessionists and allies by treaty of the Confederacy. Throughout this volume Dr. Abel emphasizes the economic and military importance of the Indian country to the Confederacy, and shows that much of the Southern diplomatic and military activity centred about the great Indian tribes.

The political and social conditions existing in the Indian Territory for some years preceding the outbreak of the Civil War are here for the first time adequately portrayed. Of special interest is the account of the division of the great Indian tribes (Cherokees, Choctaws, Seminoles, and others) into a ruling class of half breeds,—wealthy, educated, slave-holders, and Southern sympathizers,—and a larger, poorer, and less influential class of pure bloods who were non-slave-holders and inclined to be abolitionists. Other internal dissensions dated in origin back to the evil days of the removal from the eastern South. There was intense rivalry between Northern and Southern church organizations and church-conducted schools, and there were differences between the "Old Settlers" who came before the forced removal and those who came later. Slavery everywhere existed, and the fugitive slave law was in operation. Nearly all of the Indian agents were natives of Arkansas and Texas, and used their influence to keep the Indian Territory in sympathy with Southern life and thought.

The influences which finally caused the Indian leaders to cast their lot with the South were varied and sometimes contradictory. The Indians charged the Washington government with responsibility for the removal policy of the 30's; they feared the Douglas policy of opening the western lands to white settlement, and the proposed removal of Northwestern Indians to Indian Territory; the Indian slave-holders were alarmed by the abolition movement, and resented the refusal of the Washington government to establish Federal courts and a postal system in the Indian country. When the crisis came in 1861, the Lincoln administration neglected the Indians, offered them no protection, and even stopped payment on their funds; while the South, alive to the importance of the Indian Territory as a part of the military frontier, set all its influence to work, and convinced the leaders that their interests lay with the Confederacy. Texas and Arkansas were especially interested in the attitude of the Indians, and Miss Abel thinks that the secession of Arkansas was conditioned upon the secession of Indian Territory. The Confederate government, fully appreciating the value of the Indian country with its 75,000 people, very early organized an Indian Bureau, with David Hubbard of Alabama as Commissioner and Albert Pike of Arkansas (formerly of Massachusetts) as a sort of diplomatic agent. The Indians were also assured of the safety of the interest-bearing trust funds which were held by the Union government, but which were invested mainly in Southern state bonds.

During 1861 the activities of Indian Commissioner Hubbard were of little importance; but Albert Pike negotiated a series of remarkable treaties by which the Indians came under the protection of the Confederate States and received a definite recognition of their rights. The "civilized nations"—the Cherokees, Creeks, Choctaws and Chickasaws, and Seminoles—were treated as protected states with political, civil, and territorial rights, and were offered the prospect of ultimate statehood. The less advanced Osages, Senecas, Shawnees, and Quapaws secured somewhat less favorable treatment, and the "wild" Indians—the Wichitas and the Comanches—merely agreed to transfer their allegiance from the United States to the Confederate States. All of the treaties secured the land rights of the Indians and their trust funds, gave to them courts of their own and a status in Confederate and state courts, and to a great extent granted freedom of trade and travel. By these treaties the Indians gained, Miss Abel says, all that they had been contending for during the nineteenth century.

When the treaties were made, the Confederacy was in the ascendant, especially in the Southwest, and the Indian opposition to the Confederate alliance was slight. For a time, the Cherokees, under the leadership of the venerable John Ross, wished, like Kentucky, to remain neutral, but driven by circumstances soon came into the Confederacy. The rivalries of John Ross and Stand Watie (later a Confederate general) and of other factional leaders played into the hands of the Confederates. The author is in sympathy with John Ross's views, but gives credit to the liberal policy of the Confederacy and the "fair mindedness" of Pike.

The results of the treaties were seen at once. Indian troops were enrolled, and the Indian Territory organized into a Military Department under Albert Pike, now a general. But causes of dissension existed from the beginning: Pike and most of the Indian leaders wanted the Indian troops kept in the Territory for home defense, while Van Dorn and other Confederate generals wanted them merged into the Confederate army; further, it was soon found that some of the Confederate Indian troops objected to fighting

against the Union Indians. But during 1861 and 1862 the Confederacy reaped valuable benefits from its well considered Indian policy. It is announced that the second volume of the series will be given to a discussion of the part played by the Indians in the war, and to an explanation of the causes which led to the loss of the Indian support to the Confederacy.

The materials which Miss Abel has drawn upon for this work are mainly the manuscript sources, hitherto unused, in the United States Indian Office. The work is carefully annotated, but is too heavily documented—the work being at the same time a narrative and a source book. This fault, however, the student of history will regard with lenience. At times the narrative is unnecessarily discursive, the chapters are too long, and the plan of the work involves too much repetition. But these faults are insignificant when one considers the essential value and originality of the undertaking.

WALTER L. FLEMING.

EIGHTEENTH CENTURY CRITICAL ESSAYS.*

In the present imbroglio of impressionism, which is threatening the very existence of criticism as a genre, some of us believe that we can find anchorage only by a recovery and reinterpretation of a more humanistic view of life. Having recognized with a more clear-eyed tolerance the standards of seventeenth century classicism, against which Diderot and Rousseau so frantically and successfully protested, we need to scrutinize with particular thoroughness the development of eighteenth century criticism, using the word criticism in its broadest sense. We are just beginning to realize that beneath the surface of all the ordinary generalizations about the eighteenth century in England there lies an important body of forgotten material, the significance of which we have missed. This we can no longer ignore if we are to understand the movement which began more than a century and a half ago and which colors our whole thought today. To such study, Dr. Durham's "Critical Essays of the Eighteenth Century" comes as a timely and valuable aid. Unfortunately, the editor has been able to give us only the promise of the material from 1725 on. We wish that he might have followed the admirable example of Dr. Spingarn in the three volumes of "Critical Essays of the Seventeenth Century" and of Mr. Gregory Smith in the two volumes of "Elizabethan Critical Essays," and given us the century complete. As it is, the promised volumes will doubtless include representative essays of the "original genius" group, which we believe are of great significance and which up to the present time are almost entirely unknown.

Students will be disappointed still further in Dr. Durham's scanty Introduction. They will wonder that he has failed in this respect, also, to emulate his distinguished predecessors. It is true that he forestalls objection on this score by modestly disclaiming any attempt to interpret the period with any completeness. Instead he contents himself with a few general remarks about each writer represented, dismissing the need for further enlightenment with the declaration that "the one thing needful is that the student shall actually read what was written." Apparently, however, Dr. Spingarn and Mr. Gregory Smith believe that the student should be given at the same time as complete orientation as possible. In a field in which many scholars have gone astray, may we not plead for as much light as may be vouchsafed us? And is it necessary,—we almost hesitate to ask,—in these days of Comparative Literature, that we demand some recognition of international influences? For all we can gather from the Introduction, we might suppose English criticism a completely isolated phenomenon; whereas we need only to glance at Dr. Spingarn's Introduction to realize anew that it has been singularly derivative.

In spite of these shortcomings, however, we may credit Dr. Durham with correct analyses so far as he goes. In a general way his distinctions between the criticism of his period and that of the Restoration are valuable. Nevertheless, he says: "If we are to escape from this position into one from which we may estimate the period more justly, comprehend it more accurately, we shall not do so by means of new generalizations. Some very accurate generalizations about this period have already been made without much apparent effect." Yet Dr. Durham implies throughout the Introduction that we *are* in great need of a revaluation of the period. His first two pages show quite correctly that in our view of the "Augustan Age" we have been blind, hasty, and subservient to the judgment of the nineteenth century. It would seem, therefore, that we *do* need "new generalizations" based, of course, on such documents as the author places before us. We should, moreover, like to have at least a foot-note to tell where these "very accurate generalizations" may be found. "From even so cursory and superficial an examination," he concludes

* CRITICAL ESSAYS OF THE EIGHTEENTH CENTURY, 1700-1725. Edited, with Introduction and Notes, by Willard Higley Durham, Ph.D. New Haven: Yale University Press.

that "none [of these critics] can be neatly pigeonholed as a classicist or a romanticist or a rationalist or an 'ist' of any sort. . . To group them is a help to memory, but a hindrance to accuracy." We do need to be cautious; but we need not evade the problem, as Dr. Durham seems to do here, by refusing, except in the most meagre way, to characterize at all. May we not charge him with a *too* "cursory and superficial examination"?

As for the actual selection of essays, we must grant Dr. Durham the successful performance of a very perplexing task. Some will object to devoting one-third of the entire space to Dennis, but probably we must submit to this as a part of the recent rehabilitation of that irate and unfortunate critic. Some, too, will maintain quite logically that if Pope's Essay on Shakespeare is omitted because of its accessibility in Nichol Smith's collection, there is no need to include Addison and Steele, two men who are always with us. Only one omission seems noteworthy, and that is Bysshe's "Art of Poetry," along with some indication, at least, of Bysshe's most interesting collection of the best extracts from English poetry. Surely if Welstead finds a place, Bysshe should not be ignored. At the end of his volume Dr. Durham has brought together a decidedly valuable bibliography. Here again only one omission is inexplicable: we look in vain for the highly significant works of St. Evremond published in English in 1700 and 1705.

The text is reproduced from original editions with scholarly care, and is supplemented by accurate and serviceable notes. Thoroughly attractive in binding and typography, the volume is all in all invaluable to students of eighteenth century literature and of criticism in general.

J. Paul Kaufman.

Recent Fiction.*

"The Freelands," by Mr. John Galsworthy, is, as the name of the author almost inevitably implies, more of a humanitarian plea than a novel, or, at least, it is a novel so charged with a humanitarian message as to obscure its character as mere fiction. A few words will suffice to set forth the complication in the barest terms. Bob Tryst is a laborer who occupies one of Sir Gerald Malloring's cottages. Being a widower with three children, he wishes to provide them with a mother, and has what Matthew Arnold called a hankering after his deceased wife's sister. Now the Mallorings are good churchmen, and have decided views upon this subject. They notify Tryst that should he persist in his matrimonial intention, he cannot continue to be housed upon their estate. When he remains stubborn, he is evicted, in consequence whereof he revenges himself by burning his landlord's hayricks. He is then arrested, held three months for trial, and sentenced to three years of penal servitude. When being taken away from the court-room, he makes a mad rush from his captors, throws himself in front of a passing automobile, and is killed. Around this situation Mr. Galsworthy has moulded his plot, and it will readily be seen what opportunities it offers for the sort of special pleading at which Mr. Galsworthy is an adept. The pathos of it all, the appeal to pity so clearly made by the plight of the children, by the sufferings of the father when his home is broken up, and by the despair which fills his soul at the prospect of the years of imprisonment — these things are worked to their utmost in arousing our deepest sympathies for the victim. But what would Mr. Galsworthy have? Is crime to be justified under such circumstances, and go unpunished? The author would not say so outright, but what he does urge is that the conditions are intolerable which make such a crime possible. In other words, it is the land system which is to blame, the system which gives the landlord this power over the private lives of his tenants. We admit that such interference is injudicious, and even to be condemned in principle; but, on the other hand, it is clearly a case of conscience with the landlord, to say nothing of legal rights. If such a thing as private ownership in land is admitted, the right of the owner to use it as he pleases is logically implied. So that Mr. Galsworthy is in reality attacking the right of landed property, and if one believes in that right at all, one cannot be much stirred by this indirect assault upon it, which seems to us to be lacking in candor. We are in the heartiest sympathy with Mr. Galsworthy in his detestation of people who seek to regulate the private affairs of other people, but the mischief that is done by such efforts is much more chargeable to irresponsible legislatures and municipal councils and commissions and boards than to the owners of landed or other property. While the latter have at least a sound legal justification for their intolerance, the former have only their whims and petty prejudices; and the

* The Freelands. By John Galsworthy. New York: Charles Scribner's Sons.

Of Human Bondage. By W. Somerset Maugham. New York: George H. Doran Co.

A Child at the Window. By William Hewlett. New York: Duffield & Co.

The House of Merriless. By Archibald Marshall. New York: Dodd, Mead & Co.

curtailments of liberty which their actions impose excite our indignation far more deeply than do any restrictions imposed by the owners of property upon those with whom they contract to make productive use of it. So it seems to us that Mr. Galsworthy's lesson might have been made much more effective by the choice of a less dubious basis. But it is, of course, effective, even with this handicap. The author has never made better use of his extraordinary gift of feeling, of his keen rapier of social satire, and of his beautiful style. His real power is in his style rather than in his logical process, and, for our part, we attach less importance to all his special pleading and all the calculated ingenuity of his plot than we do to the single page (261) in which, forgetting his thesis, he unfolds for us the pageant of the seasons in words which almost persuade us to admit that prose may sometimes be poetry.

Mr. W. Somerset Maugham, a successful playwright, has turned his activities in the direction of fiction-writing, the result being "Of Human Bondage," an immensely lengthy work of the biographical type, setting forth the story of a young man's life from childhood to the age of thirty or thereabouts. The following extract will show why it takes six hundred and fifty compact pages to accomplish this setting forth:

"When Phillip arrived there was some difficulty in deciding on which evening he should have his bath. It was never easy to get plenty of hot water, since the kitchen boiler did not work, and it was impossible for two persons to have a bath on the same day. The only man who had a bathroom in Blackstable was Mr. Wilson, and it was thought ostentatious of him. Mary Ann had her bath in the kitchen on Monday night, because she liked to begin the week clean. Uncle William could not have his on Saturday, because he had a heavy day before him, and he was always a little tired after a bath, so he had it on Friday. Mrs. Carey had hers on Thursday for the same reason. It looked as though Saturday were naturally indicated for Phillip, but Mary Ann said she couldn't keep the fire up on Saturday night, and with all the cooking on Sunday, having to make pastry and she didn't know what all, she didn't feel up to giving the boy his bath on Saturday night: and it was quite clear that he could not bath himself."

The upshot of all this complication was that Mary Ann relented, and grudgingly agreed to Saturday night. Even this description leaves Tuesday and Wednesday unaccounted for, which we rather resent, since we would like to be told all about it. It is obvious that a writer who works with this method of detailed photographic realism can "go far," and the story runs to nearly three hundred thousand words. We began it in Chicago, took it upon an ocean voyage, and it was still with us upon our return. Nor did it prove lacking in sustained interest. When a novelist thus sets out to chronicle *everything* about his hero's life, he can hardly fail to leave us with the feeling of intimate acquaintance. But he can easily miss, as Mr. Maugham does, the broad effects and the large issues of a human characterization. The only thing of this sort that we get from "Of Human Bondage" is a most depressing impression of the futility of life, an impression similar to that produced by "The Old Wives' Tale" of Mr. Arnold Bennett. Our hero's life is not romantic. When he gets out of school, he tries accountancy and fails. Then he tries art in the Paris schools, and fails again. Then he tries medicine, barely scrapes through to a diploma, and is in sight of marriage and a country practice when the book of his life is closed for us. Before this consummation, he has entanglements with various women, including a long and enslaving infatuation for a girl of repellent vulgarity — a waitress in a cheap restaurant who graduates into the life of the streets. She, too, is an amazingly real person, as are many others whom we encounter in this narrative, which may perhaps best be described as an album of unretouched photographs. The book is far from being, in the publishers' phrase, "compellingly great," but, allowing once for all its inartistic method, it is at least a noteworthy piece of creative composition.

Publishers' advertisements of their works are usually to be taken with several grains of salt, but in the case of Mr. William Hewlett's "A Child at the Window," we may allow their statement that it is "a story vivid and startling in its realism, and absorbing in its human and emotional quality." These are banal phrases, and often absurdly misapplied, but in the present instance they do the book exact justice. It is all of this, holding the attention close, and being presented in a finished style that is grateful in these days of slipshod fiction-writing. It is concerned with the emotional career of Una Field, the daughter of an English country clergyman, a vain and self-willed girl with a talent for music, who appeals to us by her sheer femininity, and does not lose her hold upon our sympathies either through her obvious faults, or through the misstep that wrecks her life almost beyond recovery. Taken in charge by her wealthy godmother, she is sent to a girls' private school, and then brought to London for music lessons and society. She gets mixed up with a set of men and women who chatter about art and the rights of the soul

in accordance with the most "advanced" ideas, and is so captivated by one of the male rhetoricians of this circle, that she runs away with him, and lives for a time in Italy and Egypt in defiance of all the conventions. When the rupture comes, it is not accompanied by any conviction of sin on her part, but merely results from the discovery that her lover is an egotistic sensualist, whose nature demands a greater variety of emotional life than one woman can offer him. Since Una is an idealist even in her errancy, she leaves him, returns to England, and has a very hard time trying to support herself. Under the guidance of an old school friend, she experiments with *la vie des coulisses*, but is repelled by its sordid vulgarity. After skating over much very thin ice, she takes refuge in the arms of a curate who has been her dog-like follower since childhood. But even in this haven she becomes obsessed by an infatuation for one of her husband's fellow-clergymen, who cultivates asceticism upon a basis of sensuality, and she all but succumbs to the temptation. On the whole, we cannot approve of Una, although we are charmed by her, and cannot deny the fact that there is an element of specious immorality in the author's portrayal of her character.

The old-fashioned flavor characteristic of "The House of Merrilees," by Mr. Archibald Marshall, will not be the least of its commendations to the judicious. That the story will prove popular by virtue of this quality we are far from sure, for the sophisticated modern taste demands "smartness," and a staccato-like emphasis of "points," and a large field for inference or guesswork, and a realism which knows not reticence. These and other popularly desiderated qualities are conspicuously missing from the present example of the old plodding school of fiction. There is a mystery, but it is really cleared up, without leaving any loose ends to puzzle us at the close. There are no dallyings with vice, and no attempts to undermine the ethical bases of society. And there is a homely simplicity about the narrative which offers a welcome relief from the "cleverness" and the super-subtle psychologizing of so many of our young writers. The material of the story is as old-fashioned as its manner. There is an aristocratic recluse, there is the mystery of the disappearance of his body and of the immense treasure he is known to have left at his death, and there is the romance of his reputed heir, and the final identification of the son who at last comes into the inheritance. The story is nowhere very exciting, but it is everywhere steadily and increasingly interesting, which should be enough for any reader who is not hopelessly hypnotized by the specious devices of the modernist.

WILLIAM MORTON PAYNE.

NOTES ON NEW NOVELS.

Two new historical novels from the pen of Miss Marjorie Bowen deal with peoples and epochs in abrupt contrast, yet with equal success. "The Carnival of Florence" concerns itself with Savonarola and the sons of Lorenzo the Magnificent, and is shot through with a vivid love story or two. It is notable in that it gives no unrestrained praise to the fanatic preacher who sought to dominate Florence, and even more so in the fine common sense with which it depicts the two chief romantic characters. The other story, "Prince and Heretic," has for its protagonist the William of Orange who founded the gallant little kingdom of the Netherlands, and it occupies itself with the religious wars which our own age has lived to see completely superseded by wars of nationality. The subordinated love story is here again presented in quiet relief to the troublous times, though it remains unrequited at the close. Miss Bowen's methods are thorough, and her assimilation of her material leaves little to be desired. (Dutton.)

Cape Cod, that ancient home of persons whose angles have not been worn smooth by too much contact with their fellows, is the scene of Mrs. Sarah Ware Bassett's "The Taming of Zenas Henry" (Doran). The protagonist is a queer fish, an old bachelor who succumbs to some comfortable lure in his neighbor, Abbie Howlands, but not in the least to her physical attractiveness. They marry, and three old salts descend upon their simple ménage. After much tribulation, these other queer fish succeed in justifying their existence, and in the process the reader surmises that Zenas and his wife learn to love one another. The book is amusing, and at times touching; but it hardly makes an almost impossible situation plausible.

A more than ordinarily shrewd study of feminine character has been made by Mrs. David G. Ritchie in "Two Sinners" (Dutton), a novel of a circumscribed section of English life. The heroine engages herself to a man who in character mingles a certain coarseness with a rather full comprehension of music and art. Her pretty sister's betrothal shortly after to a man more nearly to her liking confuses her ideas, and her own engagement is broken. It takes tragedy to open her eyes to the worth of the man she has rejected. Incidentally, the book contains a pen portrait of a disagreeable pet dog, which will commend itself to all who have suffered from that variety of beast.

The sociological interest of Mr. Howard Vincent O'Brien's first novel persists in his second, in the title of which newspaper men, telegraph operators, and printers will recognize a familiar word — "Thirty" (Dodd, Mead & Co.) The subject it deals with is the old one of a daily journal which seeks to tell the truth in its news columns, and fails

owing to the imperfections of human nature. That tragedy should come in the wake of the experiment is made reasonable, though it wrecks the romance of the leading characters. The book is sincere, though rather hard on the rich and kind to the poor, and it represents a distinct advance upon its predecessor.

"Mickey has the best of three or four boys concealed in his lean person" says Mrs. Gene Stratton-Porter of the titular character in her "Michael O'Halloran" (Doubleday, Page & Co.). Mickey is, in other words, a super-boy. The young lady of the tale is likewise a super-young-lady. The multimillionairess is a perfectly dreadful person until reformed by the young lady — and so on. The dialogue of the book is largely in a new language — super-persons must speak super-language, of course. Dealing entirely in hyperbole, with the ill-behaved persons rich and the well-behaved poor, the book seems destined to a wide popularity.

As accurate as a daguerreotype, which it resembles in period as in other respects, Mrs. Amelia E. Barr's "The Measure of a Man" (Appleton) is an interesting survival of Victorian manners and habits of thought and writing, with a dash of preaching against the limitation of the size of families which would make the good people of that era gasp. Not half enough is made of the self-sacrifice of the operatives in the British cotton mills during the war between the States,— which ought to have been made a lesson to many Americans in the present war for the freedom of nations, as that was for freedom from chattel slavery.

Dividing his attention between drama and fiction, Mr. St. John G. Ervine seems to acquire skill from his dual activities. "Alice and a Family" (Macmillan) is written with a secure sense of dramatic values, and with a great deal of dialogue rather dramatic than literary in its character. It tells of a boy and girl in the humblest walks of English life, and the diplomatic manner in which Alice takes up the bereaved family of the young fellow and knits its tangled ends with those of her mother and herself, until the unhappy fates are completely propitiated. The book abounds with the truest humor, often near to tears.

Mr. E. Phillips Oppenheim is an expert in melodrama, and his latest story, "The Way of These Women" (Little, Brown & Co.), is fully melodramatic. It opens with the scene set for the murder of a British marquis, and the heroine is so strongly suspected of the crime that she loses her chance to wed an English gentleman who writes plays in which she acts. A well bred woman with the heart of an adventuress manages to marry him instead. Well contrived, without pretension, interestingly written according to an ascertained formula, and filled with suspense until the end, the book is bound to amuse its readers.

The redoubtable Fu-Manchu does not appear in Mr. Sax Rohmer's latest collection of weird adventures, "The Yellow Claw" (McBride, Nast & Co.), but his racial and spiritual twin, one Dr. King, seems to be the moving force throughout the book, though he does not once disclose himself or his identity. Opium smoking is the propaganda of this mysterious wretch, who bends a curious variety of Orientals and Europeans to his purpose. The story abounds in thrills and bizarre complications, but does not attain subtlety either in plot or character.

So important a part do physicians and trained nurses play in modern life that they deserve the best that can be done for them in the realm of fiction. Mrs. Mary Roberts Rinehart's "K" (Houghton) has physicians for hero and rejected lover, and trained nurses for heroine and adventuress. All these characters are drawn with a patient and scrupulous fidelity to the admirable qualities of two fine and ennobling professions, coupled with demonstration that a common humanity is still alive in them. The narrative is somewhat jerky in movement, but it keeps its interest in spite of a foregone conclusion.

In the Baroness Orczy's latest story of Hungary, "A Bride of the Plains" (Doran), a careful and painstaking picture is painted of rural life as a background to a complicated and tragic plot. The maiden heroine is affianced to a man not of her own choice, after the supposed death of her lover during military service. He returns on the eve of her marriage, and finds the prospective bridegroom much too attentive to a young Jewish girl, who in turn is affianced to one of her own race. The story contrives to end happily, though the reader feels that such an ending is not fully justified.

The lure of the sea takes a young lad with sailors' blood in his veins out of an office and sets him before the mast, in "The Lady Aft" (Small, Maynard & Co.), by Mr. Richard Matthews Hallet. There is a beautiful girl aboard, the captain's daughter. What ensues is the conventional thing: the young fellow finds himself among rough men, wins his fight, and finds due favor in the young lady's eyes at the end. But the manner of telling all this is decidedly unconventional.

Briefs on New Books.

Germany's point of view in the European war.

A collection of articles contributed by Dr. Edmund von Mach to the Boston "Transcript" during the first nine months of the war are now reprinted in a volume entitled "Germany's Point of View" (McClurg). The author notes that the unrestricted publication of these articles in such a distinctly pro-Allies paper is the best refutation of the charge that the American press is deliberately unfair to the German cause. This generous acknowledgment is characteristic of Dr. von Mach's effort to avoid rancor and to practise the gentler arts of persuasion. His somewhat detailed and occasionally repetitious defence of Germany is mildness itself compared with the diatribes which one may read (or skip) weekly in the columns of "The Fatherland." He evidently writes from a

full heart, and the reader must respect the sincerity of his feelings. Unfortunately the logic of his arguments is by no means so convincing. His specialty seems to be the avoidance of the main points of controversy, and a meticulous hairsplitting of non-essentials. Typical of his method is his treatment of Sir Edward Grey, whom he pursues industriously through various chapters of the book, endeavoring to magnify petty discrepancies between the English Blue Book and the French Yellow Book into something portentous, all the while ignoring the great outstanding fact that Sir Edward's plan for a conference, which would have virtually assured peace, was thwarted by the brusque refusal of Germany and Austria. Professor Ellery Stowell has recently affirmed that Sir Edward Grey deserves the Nobel prize for his unremitting efforts toward peace during that last crucial week of July, 1914; yet the Germans continue to pour the vials of their wrath upon his head, presumably because he is the one who put them in the wrong before the eyes of the world. Equally unsuccessful is the author's handling of the Belgian matter,—about which, indeed, a well-advised German apologist will say as little as possible. It should be added that the letter of Dr. Conybeare reprinted on pages 392–400 has been totally repudiated by its writer, who tried in vain to prevent its being published. In fairness, therefore, it ought not to be printed here or elsewhere.

Memories of an artist, author, and diplomat.

Our first minister to Persia, Samuel G. W. Benjamin, who died last summer in his seventy-eighth year, left behind him a rich sheaf of autobiographic memories which have since been published under the title, "The Life and Adventures of a Free Lance," with a preface by Mrs. Benjamin, who says of her variously gifted husband: "To paint, to write, or to work solely for fortune or fame, ever stirred him to indignant protest. He loved things noble, free and untrammeled." A fine freedom, a refreshing independence of convention, with an earnest seeking of truth for authority rather than authority for truth, are apparent on almost every page of these varied recollections of life in many lands and in sundry callings. Born at Argos, son of an American foreign missionary who saw service at Athens, Smyrna, Trebizond, and Constantinople, before death cut short his activities, the author was sent to this country for the completion of his schooling, and naturally enough it was to Williams College, the cradle of American foreign missions, that the father sent him. That was in the good old days of President Mark Hopkins and "Prof. Al," as his brother was nicknamed by the students, and the author's glowing memories of Dr. Hopkins form a noteworthy feature of the book. All that he says of him as an educator and as a moral and spiritual force is indisputable; but, with a vivid recollection of him both at the teacher's desk and in the pulpit and on the platform, it seems to us excessive praise, or misapplied praise, to call him "one of the greatest orators of this or any other age." Mr. Benjamin began to write for publication early in his college course, and many poems as well as numerous prose articles and books came from his pen as the years passed. School-teaching, an assistant librarianship at the New York State Library, art studies, and the successful pursuit of painting as a profession, with diplomatic activities in the East in later life—such were his interests and his labors after leaving college in 1859, in addition to his writing and lecturing and extensive travelling. Forty-five times he crossed the ocean which he learned to paint so well, and he was always a lover of the sea and all that appertains thereto. His style as a writer is in harmony with the free and adventurous spirit of a born sailor. Characteristic, too, one may venture to add, are the very lapses and errors which a critical reader might feel tempted to point out in the book. For example, a careful revision of his work would doubtless have resulted in the correction of such palpable mistakes as "an unusual phenomena," "deliberate assemblies," "Burrows" (as the name of our famous naturalist), "sharp sarcasm and infective," and other blemishes that mar the page and distract attention. Two portraits of the author, a list of his books and of his principal paintings, and a few illustrations of his style as a poet, are given. In later years Mr. Benjamin made his home at Burlington, Vermont, and it is there that his last book is published, by the Free Press Company.

A recently discovered "Mona Lisa."

The discovery of a new "Mona Lisa" fails any longer to be surprising, since it has happened so often. This time it occurs at Isleworth-on-Thames, London, and the picture is introduced as "the Isleworth Mona Lisa." Its owner, Mr. John R. Eyre, writes an interesting monograph on the subject, to prove that Leonardo da Vinci painted two portraits of the wife of Francisco del Giocondo, that neither is a copy of the other, and that both are still in existence, the newly discovered portrait being on the whole a better picture

than the familiar one in the Louvre. To explain its long obscurity, a history of the canvas is given. The evidence of its genuineness is based on quotations from contemporaneous documents, as follows: Two letters written in 1501; a memory sketch made by Raphael before 1505, which resembles the Isleworth portrait much more closely than the portrait in the Louvre; the drafts of two letters written by Leonardo himself in 1511; and a conversation between Leonardo and the Cardinal of Aragon in 1517, as reported by the Cardinal's Secretary. By means of full-page photographs, placed side by side in the book, one may notice differences in the pose of the head and in several minor details; also one sees that the background of the new picture remains unfinished, but is enclosed by two columns, and the size is somewhat larger. In the way of connoisseurship, only a little testimony is offered, but that little is quite emphatic. Mr. P. G. Konody is quoted as saying: "It [the newly discovered portrait] is of such superb quality that it more than holds its own when compared with the much-restored and repainted Louvre masterpiece . . . the features are more delicate, and let it be boldly stated, far more pleasing and beautiful than the Louvre version." It is interesting to learn that the Isleworth picture is at present in this country, at the Boston Museum of Fine Arts, where, in the words of the owner, it is "in safe keeping, beyond the reach of either cannon-belching culture, the false philosophy of force, or the cardinal virtue of aggression." (Scribner.)

Fundamentals of English language and literature.

Much instruction in little space is to be found in Dr. Frank H. Vizetelly's "Essentials of English Speech and Literature." The author is managing editor of the "Funk and Wagnalls New Standard Dictionary of the English Language," and it is not surprising to discover that his book incidentally impresses upon the reader the merits of that dictionary, and that it bears the Funk and Wagnalls imprint. After a short chapter on the origin of our language, its growth is traced from the Anglo-Saxon period to the time of Milton; then follow chapters on some of the "mutations of form and sense" it has undergone, the alien elements it contains, the divisions into which literature falls, the function of the dictionary, the dictionary as a textbook, the function of grammar, the principles of phonetics and pronunciation, with remarks on reading, rules to be observed in writing for publication, individuality in writing, and the corruption of speech. An alphabetical list of English and American writers is appended, and a twenty-page index closes the book. The outline sketch of English literature that fills about a third of the volume is compact and useful, though not exactly a marvel of scholarship. Of Henry Howard, Earl of Surrey, the author says that he "wrote the first sonnets ever written in English," and he makes no mention of Wyatt, Surrey's senior by fourteen or fifteen years and acknowledged by him to be his master in poetry, and commonly credited with having taken the lead in importing the sonnet into our literature. It was a matter of course that Dr. Vizetelly should insist on the desirability of spelling-reform, but his pages do not shock a conservative reader by any radical departures from the accepted orthography. His scholarly defence of the split infinitive is to be commended. In a treatise so largely devoted to inculcating and illustrating correct usage in English, it is a little startling to find the author allowing himself such questionable constructions as "no less than thirty," "equally as appropriate," and "applied into." One who essays to teach clearness and conciseness as well as grammatical correctness should not permit himself to write such a sentence as this, descriptive of Sir Thomas More's best-known work: "The book is a keen satire of social and economic conditions that, judged by his other writings and his practise, show More's political philosophy was not that of Utopia." Of the same book we read on the same page that "the sanitation of cities is carefully preserved." By precept, if not always by example, Dr. Vizetelly's manual will, it is to be hoped, promote the cause of good English, both in speech and in writing.

Triumphs of tropical sanitation.

The completion of the Panama Canal within the time allotted by the engineering experts is a triumph not only of industrial organization and engineering enterprise, but also of applied biology in the field of sanitation. The extermination of yellow fever at Havana resulted from the discovery by Dr. Reed that a particular kind of female mosquito which had bitten a person in the earlier stages of yellow fever becomes after a lapse of twelve to eighteen days thereafter a source of yellow fever to non-immune persons who are bitten by this carrier of the incubated germs of this dread disease. Protection of yellow fever patients from mosquitoes, and mosquito extermination campaigns, have rid Havana, New Orleans, and Rio Janeiro of this greatest of tropical diseases, and have made possible the completion of the Panama Canal

ahead of time, and with a death rate among employees less than that in industrial cities of temperate lands. The story of Dr. Reed's discovery and of its application to health control in Cuba and Panama is told by the expert who accomplished these remarkable feats in the face of doubt and opposition, and by the agency of slowly moving governmental agencies, in Dr. W. C. Gorgas's "Sanitation in Panama" (Appleton). The story is not without incidents both humorous and intensely dramatic. It forms one of the most remarkable documents in the history of scientific achievements, and is an incontrovertible argument for, and demonstration of, the true nature of at least two great diseases, yellow fever and malaria. It gives a logical basis for the only rational attitude of sensible men towards the ever-increasing social aspects of the prevention of disease by coöperative social and governmental agencies. The book is interesting reading by reason of its simplicity, directness, humor, and the inclusion of a bit of the romantic history of Panama in days long before Gorgas and Goethals opened this highway to the world. The triumph at Panama reveals new vistas of the possibilities of the conquest of the topics by civilization.

A storehouse of horticultural information.

The first volume of the rewritten and enlarged edition of Professor Liberty H. Bailey's great horticultural reference work, "The Standard Cyclopedia of Horticulture" (Macmillan), was reviewed at length in the issue of this journal for August 16, 1914. Of Volumes II. and III., lately published, the general purpose and scope may be recorded without extended comment. The three volumes now completed, representing one-half of the whole work, comprise 1760 pages, with 2047 illustrations. The second volume begins with *Cabbage*, and ends with *Experiment Stations* and *Extension Teaching in Horticulture*. The third volume begins with *Faba* (a genus of beans), and ends with *Kyllinga* (a genus of sedges). Each important title is presented and signed by a recognized authority upon the subject. To select from the hundreds of titles a few for special mention is impossible, for the important ones are numerous. In the two volumes before us, such plant titles as *Carnation, Chrysanthemum, Citrus, Corn, Dahlia, Ferns, Grape*, occupy the most space. But even more important to many are such general titles as *Color in Flowers, Diseases, Drainage, Exhibitions, Experiment Stations, Fertilizers, Floriculture, Flower, Forcing, Frost, Fruit-growing, Horticulture* (including the literature of the subject), *Irrigation*, and *Kitchen-garden*. Under *Island Dependencies*, a full account is given of the plants under cultivation in Porto Rico, the Hawaiian Islands, Guam, Tutuila, and the Philippine Islands. The completed work will constitute a splendid storehouse of trustworthy information for all who are interested in plants from any point of view.

A study of the soliloquy in German drama.

In "The Soliloquy in German Drama" (Columbia University Press), Mr. Erwin Roessler has painstakingly traced the history of the soliloquy from the mediæval church plays to its abandonment in the realistic dramas of Hauptmann and his followers. Although the work shows much careful reading on the part of the author, it is unfortunately written after the conventional pattern of many dissertations. The striking number of ideas frankly taken over from other writers is often but a confession of the author's paucity of thought. Besides outlining the history of the soliloquy, Mr. Roessler states in his Introduction that "the investigation will attempt to throw light on the question whether the recent drama has, or has not, gained in artistic effectiveness by its gradual disuse of the soliloquy." In presenting his body of evidence, however, the author seems to have lost sight of this purpose, which does not reappear until the conclusion. As a result, his contention that "the elimination of the soliloquy of thought and feeling is a loss to the drama and that their restoration will increase its artistic effectiveness," comes as a surprise. On the basis of the examples adduced, the reader still feels at liberty to believe that the disuse of the soliloquy is not only an important step in the advancement of the drama, but also a boon to the more sophisticated audience of the present day. It is unfortunate that the author has not command of an English style that would tend to make his discussion more readable. The ancient use of the soliloquy does not exceed in frequency Mr. Roessler's use of the rhetorical question. In spite of these deficiencies, however, the book may well be recommended to those in search of a summary of the subject.

A Revolutionary hero and martyr.

Since the first issue of his "Nathan Hale, 1776," fourteen years ago, Professor Henry Phelps Johnston has had access to considerable new material in the shape of original manuscripts dating back to Hale's time and throwing fresh light on his heroic character and the fatal act of courage that has made him an object of increasing interest and admiration to posterity. The Hale correspondence and other papers now number nearly

seventy separate pieces, of which sixty-four are printed, wholly or in part, in the new edition of Professor Johnston's book, which is published in handsome form by the Yale University Press. These sixty-four pieces are, as he explains, mainly letters; ten of them, with other papers, being from Hale's pen, the others from college classmates and later associates. Relegation of most of these documents to the appendix has made possible a more connected and smoothly flowing narrative in the body of the book. Accompanying the volume is a supplementary leaflet giving the lately discovered description of Hale by his fellow officer, Lieutenant Elisha Bostwick. Illustrations show the Hale homestead and monument at South Coventry, Connecticut, the hero-martyr's powder-horn and other personal belongings, examples of his autograph and his father's, and the site of his execution. Bibliography and index round out this notable memorial to one whose last words will not soon cease to stir the soul,—"I only regret that I have but one life to lose for my country."

BRIEFER MENTION.

As the editors hint in their Preface to the 1915 edition of "The Statesman's Year-Book" (Macmillan), the difficulties confronted in the revision of the work for this present year of upheaval must have been rather staggering. Yet they have been bravely met, and the work seems to have suffered little in consequence. During the fifty-two years in which it has annually appeared, "The Statesman's Year-Book" has made a place for itself which no other reference book has been able to encroach upon, and to praise either its plan or its execution would now be almost an impertinence.

Of the always valuable special numbers issued from time to time by "The International Studio" (John Lane Co.), the latest two are "The Year-Book of Decorative Art" for 1915, and a monograph on "Old English Mansions." The first named is devoted in largest part to a review of recent developments in English domestic architecture, particularly small country houses and cottages. But there are also chapters on "Architecture and Decoration in the United States," "Wall-paper Designers and their Work," and "British Decoration." As usual with the "Studio" publications, the illustrations (including several plates in colors) are profuse in number and irreproachable in execution. The purpose of "Old English Mansions" is to present a collection of sixty excellent full-page reproductions of the architectural drawings of Joseph Nash, C. J. Richardson, J. D. Harding, Henry Shaw, and other early nineteenth century draughtsmen who have preserved for posterity a graphic record of many of England's storied homes. To the architect, no less than to the lay reader of antiquarian bent, the volume should make a strong appeal.

NOTES.

A picture of England as presented in English literature has been completed by Mr. Edward Thomas, and is soon to be published under the title, "A Literary Pilgrim in England."

Seven of Strindberg's shorter prose tales have been collected into a volume soon to be published by Messrs. A. C. McClurg & Co. under the title, "The German Lieutenant, and Other Stories."

Professor Joseph Jastrow's work on "Character and Temperament," which was first announced for publication several months ago, is soon to appear in Messrs. Appleton's "Conduct of the Mind Series."

A forthcoming addition, the first that has been made for a long time, to Messrs. Appleton's "Literatures of the World" series, is "A History of Latin Literature," by Professor Marcus Dimsdale, of the University of Cambridge.

The late Mr. F. Hopkinson Smith's last novel, "Felix O'Day," of which he had completed the final revision of proofs just before his death, will be published by Messrs. Scribners on the 18th inst. The scenes are laid in New York City.

The "Memories and Anecdotes" of Miss Kate Sanborn, which Messrs. Putnam will publish during the autumn, will contain personal reminiscences of a host of American celebrities, from Emerson to Mark Twain, and is likely to prove delightful reading.

The fourth volume of "Glimpses of the Cosmos: A Mental Autobiography," by Lester F. Ward, is announced by Messrs. Putnam. It deals with the period 1885-1893, between the forty-fourth and fifty-second years of the distinguished author's life.

Two interesting interpretations of great writers, evidently the first volumes in a projected series, are announced by the Bobbs-Merrill Co. in Professor William Lyon Phelps's "Browning: How to Know Him," and Professor Bliss Perry's "Carlyle: How to Know Him."

In her volume on "Six French Poets," which the Macmillan Co. is soon to publish, Miss Amy Lowell will present a series of biographical and critical essays dealing with Emile Verhaeren, Albert Samain, Remy de Gourmont, Henri de Regnier, Francis Jammes, and Paul Fort.

Two interesting contributions to the literature of the stage are announced by Messrs. Lippincott in Mr. Maurice Sand's "The History of the Harlequinade" and Mr. Mark E. Perugini's "The Art of the Ballet." The first-named work will contain a number of hand-colored illustrations.

A single-volume edition of Mr. Graham Balfour's "Life of Robert Louis Stevenson," in condensed form but containing some new and interesting matter, is in press with Messrs. Scribner. A series of topographical illustrations by Mr. Kerr Eby will be a special feature of the volume.

We are glad to note the forthcoming publication by Mr. Thomas B. Mosher of three volumes inaugurating a series of "Lyra Americana." The initial

titles comprise "The Rose-Jar," by Mr. Thomas S. Jones, Jr.; "A Handful of Lavender," by Lizette Woodworth Reese; and "The Rose from the Ashes," by Miss Edith M. Thomas. The quality of these three writers is a hopeful augury of the standards evidently to be maintained by the series.

Mr. Burton E. Stevenson has compiled and Mr. Willy Pogany has illustrated "The Home Book of Verse for Young People," which endeavors to do for children the same service that Mr. Stevenson did for adult readers in "The Home Book of Verse." It will be published this month by Messrs. Holt.

An addition to Napoleonic literature in the shape of a volume of "Letters of Captain Engelbert Lutyens, Orderly Officer at Longwood, St. Helena, February, 1820 — November, 1823," edited from the originals in the British Museum by Sir Lees Knowles, is one of the forthcoming publications of the John Lane Co.

A collected edition of the poems of Rupert Brooke, the gifted young Englishman who recently died from sunstroke while serving in the Dardanelles campaign, will be brought out this month by the John Lane Co. The volume will contain a biographical introduction by Miss Margaret Havington, and a photogravure portrait.

"The Popular Science Monthly" has been bought by the Modern Publishing Company of New York City, and consolidated with "The World's Advance," formerly "Popular Electricity." The two magazines will be merged under the title of "The Popular Science Monthly," beginning with the November issue. Mr. Waldemar Kaempffert, for a long time editor of the monthly, will continue in that position.

Three critical studies of the work of famous authors will be published at once by Messrs. Dodd, Mead & Co. Mr. P. P. Howe discusses Mr. Bernard Shaw's personality as well as the various phases of his work; Miss Una Taylor offers a criticism of M. Maeterlinck as poet, playwright, and philosopher; Mr. Forrest Reid, in his volume on Mr. W. B. Yeats, includes a biography, although he is more concerned with Mr. Yeats as a writer than as a man.

The first edition in English of the great Russian epic, "The Armament of Igor," is about to be published by the Oxford University Press. The editor is Mr. L. A. Magnus, LL.D., who has written a general introduction and gives a revised text, with translation, full notes, genealogical tables, etc. The poem, which describes a disastrous foray by Igor Svyatoslavic in 1185, forms part of the ordinary school course in Russia, and outside Russia is set for university courses in Slavonic; and the English edition is intended for both the student and the general reader.

The current quarterly "News Notes of California Libraries," a pamphlet of three hundred double-column pages, devotes thirty-nine of those pages to an annotated list of material in the State Library on the subject of California Indians. It also contains a review of recent California legislation, notably library and school legislation, and the usual brief reports from all public libraries in the State, a "Directory for Library Supplies and Other Items of General Interest," and reports from the California Library Association, the Board of Library Examiners, and the State Library, with classified list of recent accessions to the latter.

For some years past, the late Professor Thomas R. Lounsbury had been engaged upon a literary biography of Tennyson. It was not his purpose to cover the entire life of the poet, but only the most interesting part of it, ending with the publication of the "Idylls of the King." At the time of his death, Professor Lounsbury had reached the *annus mirabilis*, when "In Memoriam" appeared and Tennyson was appointed Poet Laureate. These chapters, some of which were left incomplete, have been prepared for the press by Professor Cross, and will be published in the autumn.

A collected edition in two volumes of "The Political Writings of Jean Jacques Rousseau," edited from the original manuscript and authentic editions, with introduction and notes, by Professor C. E. Vaughan, is in preparation at the Cambridge University Press. The editor's aim has been to collect all the political writings of Rousseau in one body and present them for the first time in the text which Rousseau actually wrote, as well as to define his place in the history of political thought. At present the printed material is scattered over numerous volumes, various pieces which have come to light during the last sixty years having not yet been included in the collected "Works." Some further "Fragments" are now added which have hitherto remained buried in the library of Neuchatel. These include several slight autobiographical pieces which throw a certain amount of light on the frame of mind in which the "Confessions" were written. The treatise on Corsica has hitherto been known only in a faulty text.

The committee in charge of the Dramatic Museum of Columbia University is issuing in limited editions several series of documents dealing with the theory and the practice of the art of the theatre,— reprints of inaccessible essays and addresses, translations from foreign tongues, and original papers. These documents are furnished with introductions, and they are annotated adequately, but succinctly. The second series (to be ready for distribution in October), will consist of the following four papers on acting: "The Illusion of the First Time in Acting," by Mr. William Gillette, with an introduction by Mr. George Arliss; "Art and the Actor," by Constant Coquelin; translated by Abby Langdon Alger, with an introduction by Mr. Henry James; "Mrs. Siddons as Lady Macbeth and Queen Katherine," by Mr. H. C. Fleeming Jenkin, with an introduction by Professor Brander Matthews; "Reflexions on Acting," by Talma, with an introduction by Sir Henry Irving and a review by Mr. H. C. Fleeming Jenkin. Like the previous set of four volumes on play-making, this new series will be issued in an edition limited to 300 copies available to the public.

ANNOUNCEMENTS OF FALL BOOKS.

The classified list of books announced for autumn and winter publication, herewith presented in accordance with a long-time annual custom of this journal, is as nearly complete as the exigencies of the publishing business and the necessary coöperation of the publishers in supplying the needed data have permitted us to make it. As usual, considerations of space have made necessary the carrying over to our next issue of the two departments, "School and College Text-Books" and "Books for the Young." Inclusive of these categories, the list comprises this year approximately sixteen hundred titles, representing the output of some sixty publishers,—surely a surprisingly good showing in view of the abnormal conditions brought about by the war. In the leading editorial in this issue of THE DIAL, some of the more notable and interesting features of the present announcement list are commented upon.

BIOGRAPHY AND REMINISCENCES.

Life, Letters, and Journals of John Muir.—Julia Ward Howe, 1819 to 1910, by Laura E. Richards and Maud Howe Elliott, limited edition, 2 vols., illus., $7.50 net.—Reminiscences, by Lyman Abbott, illus., $3.50 net.—The Life of Lord Strathcona and Mount Royal, by Beckles Willson, 2 vols., illus., $6.50 net.—The Life and Letters of John Hay, based on his diaries and correspondence, by William Roscoe Thayer, 2 vols., illus., $5. net.—The Fall of Mary Stuart, by Frank A. Mumby, illus., $3. net.—Kings and Queens of England, edited by Robert S. Rait, M.A., and William Page, F.S.A., new vols.: The Life of Henry V., by R. B. Mowat; The Life of Henry VI., by Mrs. Christie; each illus., per vol., $2.50 net.—Brissot de Warville, by Eloise Ellery, $1.75 net. (Houghton Mifflin Co.)

The Life of Clara Barton, by Percy H. Epler, illus., $2.50 net.—In the Footsteps of Napoleon, his life and its famous scenes, illus., $2.50 net.—The Life of Benjamin Disraeli, Earl of Beaconsfield, by W. F. Monypenny and George Earl Buckle, Vol. IV., illus., $3. net.—Henry Codman Potter, Seventh Bishop of New York, by George Hodges, illus., $3.50 net. (Macmillan Co.)

Memories of a Publisher, by George Haven Putnam, with portrait, $2. net.—Sixty Years in the Wilderness, reminiscences of Sir Henry W. Lucy, Vol. III., Nearing Jordan, illus., $3. net.—The Everyday Life of Abraham Lincoln, by Francis F. Browne, new and cheaper edition, with portraits, $1.75 net.—Memories and Anecdotes, by Kate Sanborn, illus., $2. net.—Isabel of Castile, and the making of the Spanish Nation, by Ierne Plunkett, illus., $2.50 net.—(G. P. Putnam's Sons.)

Emma Darwin, a century of family letters, 1792 to 1896, edited by Henrietta Litchfield, 2 vols., illus. in photogravure, etc., $5. net.—Forty Years in Constantinople, recollections of Sir Edwin Pears, 1873-1915, illus., $5. net. (D. Appleton & Co.)

My Childhood, by Maxim Gorky, $2. net.—Pleasures and Palaces, by Princess Lazarovich-Hrebelianovich, illus., $3. net.—Marie Tarnowska, by A. Vivanti Chartres, illus., $1.50 net. (Century Co.)

The Life and Times of Tennyson, by Thomas R. Lounsbury, LL.D. (Yale University Press.)

My Harvest, by Richard Whiteing, illus., $2.50 net.—Recollections of an Irish Judge, Press, Bar, and Parliament, by M. McD. Bodkin, illus., $3. net.—S. N. Castle, Hawaiian missionary and pioneer, by W. R. Castle, illus., $2.50 net.—The Rival Sultanas, Nell Gwyn, Louise de Kèroualle, and Hortense Mancini, by H. Noel Williams, illus., $3.50 net.—Court Life from Within, by H. R. H. the Infanta Eulalia of Spain, illus., $2.50 net.—The Life of Bernal Diaz del Castillo, by R. B. Cunninghame Graham, illus., $2. net.—My Life, the autobiography of Richard Wagner, popular edition, 2 vols., $3.50 net.—The Voyages of Captain Scott, retold from "The Voyage of the 'Discovery'" and "Scott's Last Expedition," by Charles Turley, with Introduction by James M. Barrie, illus. in photogravure, etc., $2. net. (Dodd, Mead & Co.)

Makers of the Nineteenth Century, first vols.: Abraham Lincoln, by Lord Charnwood; Herbert Spencer, by Hugh S. Elliot; John Delane, by E. T. Cook; per vol., $1.75 net.—Hitting the Dark Trail, starshine through thirty years of night, by Clarence Hawkes, illus., $1.25 net. (Henry Holt & Co.)

Vagrant Memories, by William Winter, illus., $3. net.—John Calvin, his life, letters, and work, by Hugh Y. Reyburn, D.D., $3. net.—The Life of Andrew Martin Fairbairn, by W. B. Selbie, D.D., $3. net. (George H. Doran Co.)

Reminiscences and Letters of Sir Robert Ball, edited by W. Valentine Ball, illus. in photogravure, etc., $5. net.—The Henry Ford Book, help the other fellow, by Henry Ford, with Introduction by Thomas A. Edison, illus., $1.50 net.—Tad and His Father, an appreciation of Lincoln, by F. Lauriston Bullard, with frontispiece, 50 cts. net. (Little, Brown & Co.)

The Life of John Wilkes, by Horace Bleackley, illus., $5. net.—Patron and Place Hunter, the life of George Bubb Dodington, Lord Melcombe, by Lloyd Sanders, illus., $5. net.—Nollekens and His Times, by John Thomas Smith, first illustrated edition, edited by Wilfrid Whitten, with biographical Introduction, 2 vols., $7.50 net.—A Painter of Dreams, by A. M. W. Stirling, illus., $3.50 net.—My Years at the Austrian Court, by Nellie Ryan, illus., $3. net. (John Lane Co.)

The Romance of Leonardo da Vinci, by A. J. Anderson, illus. in photogravure, etc., $4. net.—Charles Baudelaire, his life, by Theophile Gautier, trans. by Guy Thorne, with portraits, $3.50 net.—The Jolly Duchess, Harriott, Duchess of St. Albans, fifty years' record of stage and society, 1787 to 1837, by Charles E. Pearce, illus., $4. net. (Brentano's.)

On the Trail of Stevenson, by Clayton Hamilton, illus. by Walter Hale, $3. net. (Doubleday, Page & Co.)

The Story of a Pioneer, by Anna Howard Shaw, illus., $2. net. (Harper & Brothers.)

The Story of Yone Noguchi, told by himself, illus. in color by Yoshio Markino, $1.50 net.—The Heart of Lincoln, anecdotes and reminiscences, by Wayne Whipple, with portrait, 50 cts. net. (George W. Jacobs & Co.)

Napoleon in Exile at St. Helena, 1815 to 1821, by Norwood Young, 2 vols., illus., $7. net. (John C. Winston Co.)

Memoirs Relating to the Empress Josephine, by Georgette Ducrest, illus., $1. net.—Heroines of the Modern Stage, by Forrest Izard, illus., $1.50 net.—

Sarah Bernhardt, an appreciation, by Forrest Izard, 50 cts. net. (Sturgis & Walton Co.)

Fanny Crosby's Own Story, by S. Trevena Jackson, illus., $1. net.— Missionary Crusaders, by Claude Field, illus., $1. net.— The Real Billy Sunday, by Elijah P. Brown, illus., $1. net.— John Hus, the martyr of Bohemia, by W. N. Schwarze, Ph.D., illus., 75 cts. net.— Dwight L. Moody, by John McDowell, 25 cts. net.— Tolstoy, the man and his message, by Edward A. Steiner, new edition, illus., $1.50 net.— Early Heroes of the Mission Field and Modern Heroes of the Mission Field, by W. Pakenham Walsh, new editions, each with frontispiece, per vol., 50 cts. net. (Fleming H. Revell Co.)

Luther Burbank, his life and work, by Henry Smith Williams, LL.D., illus. in color, etc., $2.50 net. (Hearst's International Library Co.)

Anna Jameson, letters and friendship, 1812 to 1860, edited by Mrs. Stewart Erskine, illus.— Camille des Moulins, by Violet Methlay.— Life of Purcell, the master musician, by Percy Scholes, $1.25 net. (E. P. Dutton & Co.)

Madame du Barry, a king's favorite, by Claude Saint-Andre, with Introduction by Pierre de Nolhac, illus. in photogravure, etc., $3.50 net. (McBride, Nast & Co.)

George Washington, Farmer, by Paul Leland Haworth, illus., $1.50 net. (Bobbs-Merrill Co.)

The Life of Stevenson, by Graham Balfour, revised from the larger work with new matter, illus. by Kerr Eby and with portraits, $2. net. (Charles Scribner's Sons.)

Henry Augustus Coit, by James Carter Knox, illus., $1. net. (Longmans, Green, & Co.)

Autobiography of George William Puddefoot, illus., $1.50 net.— The Life of George Augustus Gates, by Isabel Smith Gates, $1. net.— Life of J. Brierly, $1. net. (Pilgrim Press.)

The Stone of Help, autobiography of A. B. Leonard, $1.50 net.— John Morgan Walden, by David H. Moore, $1. net. (Methodist Book Concern.)

Personal Memoirs of Lucien Calvin Warner, illus., $1. net. (Association Press.)

Great Men, a series of modern life-stories, new vol.: Wagner, illus., 75 cts. net. (F. A. Stokes Co.)

HISTORY.

The History of Germany in the 19th Century, by Heinrich von Treitschke, trans. from the German by Eden and Cedar Paul, with Introduction by William H. Dawson, 6 vols., each $3. net.— Modern Germany and Its Historians, Niebuhr, Ranke, Mommsen, Sybel, and Treitschke, by Antoine Guilland, $2. net. (McBride, Nast & Co.)

The National History of France, edited by Frantz Funck-Brentano, Vol. II., The Renaissance, by L. Battiffol.— Secret Diplomatic Memoirs, by Count Hayashi, $2.50 net.— The Passing of the Armies, by Joshua Lawrence Chamberlain, with biographical note by George Haven Putnam, $2.50 net.— Dramatic Episodes of the Civil War, by Rossiter Johnson, $1.75 net.— The Conquest of Virginia, the forest primeval, by Conway Whittle Sams, illus., $3.50 net.— Lincoln and the Episodes of the Civil War, by W. E. Doster, $1.50 net. (G. P. Putnam's Sons.)

The Normans in European History, by Charles H. Haskins, $2. net.— Attila and His Huns, by Edward Hutton, with maps, $2. net.— Battleground Adventures, stories of dwellers on the scenes of conflict in some of the most notable battles of the Civil War, by Clifton Johnson, illus., $2. net.— The Fall of Tsingtau, by Jefferson Jones, illus., $2. net.— The Revolution in Virginia, the Tories and the Patriot Fathers, by H. J. Eckenrode.— The Emancipation of Massachusetts, by Brooks Adams, $1.50 net. (Houghton Mifflin Co.)

High Lights of the French Revolution, by Hilaire Belloc, illus. in color, etc., $3. net. (Century Co.)

The Fighting Cheyennes, a history of a great and typical Indian tribe, by George Bird Grinnell, with maps, $3.50 net.— Original Narratives of Early American History, new vol.: Narratives of Early Southwestern History, edited by Herbert E. Bolton, illus., $3. net.— A History of Events in Egypt from 1798 to 1914, by Arthur E. P. Weigall, illus., $2.25 net. (Charles Scribner's Sons.)

History of the Norwegian People, by Knut Gjerset, Ph.D., 2 vols., illus., $8. net.— Economic Origins of Jeffersonian Democracy, by Charles A. Beard, $3. net.— The Writings of John Quincy Adams, edited by Worthington C. Ford, Vol. VI., $3.50 net. (Macmillan Co.)

The Germans and Africa, by Evans Lewin, with Introduction by Earl Grey, $3.60 net.— Poland and the Polish Question, by Ninian Hill, illus., $3. net.— A History of Babylon, by Leonard W. King, illus., $4.80 net.— Great Nations Series, new vols.: Medieval Italy, by H. B. Cotterill, M.A.; Wales, by Gilbert Stone, LL.B.; each illus., per vol., $2.50 net.— Serbia, her people, history, and aspirations, by W. M. Petrovitch, illus., $1.50 net. (F. A. Stokes Co.)

The French Army before Napoleon, by Spenser Wilkinson.— A Short History of Russia, by Lucy Cazalet.— Bamff Charters, 1232 to 1703, edited, with Introduction, bibliographical summary, and notes, by James H. Ramsay.— The Provision for Historical Studies at Oxford, by John L. Myres. (Oxford University Press.)

Records of Civilization, first vols.: Hellenic Civilization, by G. W. Botsford and E. H. Sihler; The History of the Franks, by Gregory of Tours, trans., with notes, by Ernest Brehaut, Ph.D.; The Book of the Popes, trans. by Louise R. Loomis, Ph.D. (Columbia University Press.)

The Irish Abroad, a record of the achievements of wanderers from Ireland, by Elliot O'Donnell, illus. (E. P. Dutton & Co.)

Yale Historical Publications, new vols.: Economic Development of the British West Indies, 1700 to 1760, by Frank W. Pitman; Electoral Reform in England and Wales, the development and operation of the parliamentary franchise, 1832 to 1885, by Charles Seymour, Ph.D. (Yale University Press.)

The Tower of London, its relation to the history of England, by Rene Francis, illus., $5. net. (John C. Winston Co.)

New York's Part in History, by Sherman Williams, illus., $2.50 net. (D. Appleton & Co.)

The Civilization of Babylonia and Assyria, by Morris Jastrow, Jr., illus., $6. net.— The Glory that Was Greece, a survey of Hellenic culture and civilization, by J. C. Stobart, M.A., new and cheaper edition, illus., $2. net. (J. B. Lippincott Co.)

The Partition of Poland, by Lord Eversley, $2.50 net. (Dodd, Mead & Co.)

The Second Partition of Poland, a study in diplomatic history, by Robert Howard Lord. (Harvard University Press.)

A Short History of Japan, by Ernest Wilson Clement, $1. net. (University of Chicago Press.)

The Pageant of British History, by J. W. Parriott, LL.D., illus. in color, $2.50 net. (Sully & Kleinteich.)

A History of Babylonia and Assyria, by Robert W. Rogers, sixth edition, revised and largely rewritten, 2 vols., $10. net. (The Abingdon Press.)

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A Trip to South America: Report to the President of Northwestern University. By Walter Lichtenstein, Ph.D. Second edition; 8vo, 43 pages. Evanston: Northwestern University Press. Paper.

Notes on South American Birds, with Descriptions of New Subspecies. By Charles B. Cory. 8vo. Chicago: Field Museum of National History. Paper.

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Annual Report of the Board of Regents of the Smithsonian Institution, 1914. Illustrated, large 8vo, 729 pages. Washington: Government Printing Office.

Lowland Scotch: As Spoken in the Lower Strathearn District of Perthshire. By Sir James Wilson, K.C.S.I. With frontispiece, 8vo, 276 pages. Oxford University Press.

Walton's Vermont Register: Business Directory, Almanac, and State Year-book, 1916. 16mo, 454 pages. Rutland, Vt.: The Tuttle Co. Paper, 25 cts. net.

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